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ACADEMIC WELFARE.

It is hardly in accord with the national temper to take alarm at any threatening aspect of the cultural atmosphere. Few are weatherwise in such matters; and the influences that are precipitated upon the street from these tenuous realms make little impression in contrast with the more practical predictions of the local weather bureau. If the nation's nutrition is endangered, and it is given out that the wheat crop is under the weather, the news is learnedly discussed from Cabinet to corner-grocery; and if the national circulation is feverish, physicians are summoned to take the patient's temperature with a Wall Street thermometer, and crowds gather about the hourly bulletins. But the most jaundiced of yellow sheets would not add two points to the cubits of its headlines to report symptoms suggestive of academic disquietude. One must not intrude topics of the soul during business hours; and corporations proverbially dispense with the presence of that uncongenial monitor. Even those for whom the things of the spirit have a meaning—and our list of educational benefactions is creditable,—as well as those who are more directly entrusted with their management, reflect the national optimism that does not deal kindly with Cassandras of either sex. If things have come to such a pass that the triumphant screech of the eagle must be momentarily hushed, our choice goes out to the presumably cheerful if deluded ostrich rather than to the croaking raven; and if dangers grow so inconsiderately obvious that we are constantly stumbling against them, we have only to remember that "Christian Science" is an American discovery.

One need not incur the odium of suggesting that the brains of the nation are segregated in the institutions of learning by recognizing that our Colleges and Universities represent the best organized provisions for keeping aglow the torch of culture and handing it on with undiminished brilliance to those that come after. In the aggregate, the effect produced upon the intellectual ideals and activities of the race by the influences that find origin and support in University centres is sufficient to impart a national

significance to any conditions that seriously affect the academic welfare. The gathering clouds betoken that the storm is likely to break most centrally over the discussion of the relations of furtherance or hindrance that have come to exist between the administrative provisions for maintaining the life of Universities and the underlying purposes for which Universities exist. On so broad a question it doubtless behooves one to be content with moderate sympathy of aim and to be reconciled to some differences in measures. The response of mingled approval and dissent that would go out to any worthy pronouncement anent this issue, would probably not have been sufficiently disturbing to exchange silence for speech; but when a singularly specious and unwholesome utterance upon the subject of the University Presidency finds place in a company where all places are honorable, we confess to a reaction of protest that will out. The catchword under which "The Atlantic Monthly"—usually a reliable fount of good sense, graceful statement, and enlightening ideals—heralds this untimely message, is itself irritating. "Why professors should teach and not administrate" has a suspicious sound; and it is not unexpected to find that the real issue thus evasively presented is whether the University Professor is to be a helpless hireling who cannot call his soul his own, or whether he is to be an independent scholar whose needs are properly met and whose services are fitly esteemed; whether he is to find at hand, or himself aid to develop, an environment in which the academic spirit can live and have a being, or whether he must be sadly content to expend his life-efforts under conditions needlessly unfavorable to the fruitage of what it lies in him to bear. It is the ever-vital question of what shall be first and what last, or even second. Compromise cannot always be in one direction without the complete surrender of one interest; and fairy godmothers cannot be counted upon to intervene to restore Cinderellas to their proper station. The practical man of affairs has a peculiar prejudice in favor of holding a controlling interest; and the real question at issue is how far those who best appreciate the needs of academic welfare shall be entrusted with the means of converting their knowledge into power.

The view set forth with Philistine unconcern for its justice or its significance is that professors are rather an unruly lot, troubled with ill-assorted notions of their own, that make them perversely insensitive to the categorical imperative of inspired legislation, or the divine vica-

rage of favored millionaires. In some cases they have been known to refuse pottage even when offered upon a silver platter. Such blindness to the real interests of the University argues congenital defect in the clan as a whole. And when it comes to such a pass that Faculties protest against what they choose to call the demoralizing influences of gate-receipts and grandstands, wilfully negligent of the fact that this is the readiest way in which the University can get its name in the papers, it is certainly high time that the professor shall be kept busy teaching, while some wiser man, who can properly understand what the people want, shall direct the affairs of state.

The academic "boss" is frankly advocated as the proper head for a University in a democratic land. Foreign exemplars in which Faculties so largely control their own affairs, are all misleading, because in the first place in their ignorance these benighted institutions have not discovered the simple efficacy of the "win-at-any-cost" one-man power, and because in this country the man who buys a ticket has the right to dictate how his Shakespeare shall be performed. Might is not only right; but the highest truth lies in the recognition of the special providence that reigns over our brave and free domain by which the mere gift of power always brings with it the highest measure of wisdom. If a University cannot be conducted upon business principles by business men, it defies the national gods and must await its doom. Yet it seems at least a plausible position that the concerns of a University are as individual as any other enterprise, and that some sympathetic insight into the purposes and aims of such an institution is a prerequisite for participating in its administration. This central moment of the situation, this supreme directive principle, the autocratic policy does not wholly ignore; but it regards it as a secondary requirement, an easily-gained accomplishment, that may be learned when occasion offers, or better, may be determined by a popular referendum. The annual Freshman crop will tell you whether the University is filling its mission. All that is needed to send the busy hum of culture abroad in the land is the "push" of some clever manager of the University department store, sharp enough to observe which counters are crowded, and where the popular salesmen are to be found, and to secure their services for the least pay and the maximum subservience. Great is the reward of results! and to him to whom students are not given, let his professorship be taken away! Let us raise the

salary of the professor of scientific horseshoeing, and take away from the professor of Greek what little he hath!

But in all seriousness, there is really something to be said for the autocratic President; but it can be acceptably said only by one who has an underlying sympathetic insight into the real needs of the academic life and who is profoundly regretful, if he chance to be a University President, that he cannot more abundantly supply the conditions that he knows should exist, and to the realization of which his efforts are consistently directed. So long as he advocates the gagging of the professor and then jeers at him for his helplessness, the insult that he adds to injury but emphasizes his unfitness for academic administration. The traits of the individual that in this view are set forth as desirable for academic leadership are radically incompatible with the kinds of results that are held out as the desirable ends of his administration. With these ideals we have but modest disagreement. They are worthy ideals in part, but are expressed with that vagueness of form and fervor of utterance that is deemed the proper tone to assume when the gallery is in attendance. It is that perfectly conventional and custom-sanctioned loftiness of sentiment that the man of the street in the language of the street describes as finding expression through the unusual channel of his headgear. The effect of the whole is at once nullified when the insensibility to the real concerns of academic life appears so conspicuously between the lines.

Likewise is there much to be said in defense of the present caste of the University Presidency. The powers which that official has come to exercise are in part the issue of circumstances that are regrettable but inevitable in so new a culture as ours. There is much to commend, and more freely to excuse in the manner in which the office has been filled, and in the dictatorial aspect that it has assumed in our educational development. But to glorify these shortcomings of our immaturity, and to derive a model for the future from the misfortunes of the past, is wholly to misread the evolutionary lesson. Those who have both an interest in and a knowledge of academic concerns will be the first to acknowledge the honor that is due to the President and to express appreciation of his actual services. But this tribute is brought to the man who makes the best of his opportunities, who does not confuse might with right, or the feasible with the desirable. Worthy and practical compromise soils no man's hands; but

when the birthright is bartered for servility, and the sacrifice of ideals is the price of material advance, the spirit of corruption is astir and is none the less vicious for being cleverly or loftily disguised. As a matter of fact, it is simply impossible that the interests of the cultural life should be safeguarded by any others than those whose lives are devoted to such pursuit. This does not mean that leadership and organization and practical measures shall not find due place; but it does mean that Boards of Trustees cannot decide what ends Universities are to accomplish, and then engage expert agents to carry out their decisions.

The proper relation of Trustees, Faculty, and President is too large and too technical a question to be here discussed. Our concern is with the dignity of the academic life and the furtherance of academic welfare. Administrative measures can do much to make or mar the conditions under which the academic life is to be lived. At present there is grave danger that what little honor and reward is left to this career will be lost to the next generation through the spectacle of the harsh adversities that beset the undaunted or misguided enthusiasts that still gather in the quadrangle. The most serious menace lies in that spirit of dependent accountability that dominates the professorial career in an American institution, and to which Mr. Pritchett has called timely attention. The academic peace came as a heritage to the past but not to the present generation; the academic freedom, not mainly of professional speech, but the pursuit of life with reasonable freedom from harrassing restraint, is rapidly declining. No single influence is more intimately responsible for the decline than the unsuitable nature of University administration, that appears conspicuously in the inconsiderate autocracy in which the President may legally indulge. The benevolent despot may justify means by ends; but the more likely issue that has actually occurred is the sacrifice of the professor to the demands for material advance under presidential ambition for results that shall dazzle the crowd. It must likewise be admitted that the entire range of influences that shape educational opinion has coöperated to bring to the Presidency the type of individual that mildly or aggressively assumes the role that it is his due and duty to assume, if the text of the "Atlantic" article is to prevail. In this very circumstance lies the weakness and misfortune of the usual provisions for academic administration. That these issues have naturally resulted from the hurried devel

opment of our cultural progress, we entirely agree. But the further conclusion that the writer draws, that these things are right because they are so, is an open bid for a fool's paradise. The equipment of knowledge, sensibilities, and interest that makes a man an educator is not that displayed in a business meeting of the Trustees, or in the pompous appearance before intimidated teachers; it is so unrelated to these that it must be the rarest chance to find a man of ripe educational endowment both able and willing to give so much of his energies to matters only incidentally belonging to his true *métier*. And the hopeful solution for present difficulties lies in the very spirit in which the really worthy University President takes up his work, and as well in the further fact that more and more generally is fitness for such high office appraised with reference to such intrinsically academic qualities. Just how significant this brighter light along the horizon may be, and how certainly it heralds the dispersal of the clouds, those given to meteorological prophecy may decide.

Doubtless all this seems a needlessly severe arraignment of what is obviously a well-intentioned effort. As a sporadic indication of one man's view of which way the wind is blowing and of how we should trim our sails to take advantage thereof, it deserves no more consideration than attaches to the opinion thus expressed. But reputations are not such simple affairs; and the sponsorship of the "Atlantic" places these pages in the public eye with the prestige of representing a commendable aspect of intellectual ideals. It is this phase of the situation that has dispelled a very natural impulse to hold our peace, and without seizing the controversial pen to await a fitting opportunity to replace what is regarded as a false ideal by a worthier one. If this seems unfair to the editorial liability of the "Atlantic," let it be recalled that it has ever been the lot of Atlas to bear the burden of the world upon his shoulders, and that the editorial, like the professorial, responsibility is great.

A BUNDLE of "Simplex from Sir Thomas Browne's Garden," gathered by Mr. Harry Christopher Minchin, is an appropriate publication of the tercentenary year of Browne's birth. All of the author's books are represented in the selections, and the volume can hardly fail to accomplish its compiler's purpose of suggesting "to even a few readers some conception of the spiritual depth, mental luminosity, and moral sweetness which were united in the personality of Sir Thomas Browne." Mr. B. H. Blackwell, of Oxford, publishes the book.

A YEAR OF CONTINENTAL LITERATURE. — I.

The annual reports upon Continental literature, hitherto collected in a single issue of "The Athenæum," are now presented upon a new plan, being published one at a time in separate numbers of that periodical. Reports from Germany, Russia, and Spain have thus far appeared in the current series, and these we now summarize for the benefit of American readers.

Dr. Ernst Heilborn, who writes of German literature, confines his attention to criticism, poetry, the drama, and the novel. He puts criticism first because he thinks that it "stands at the present moment on a higher level than purely creative work. Its authors display a more vigorous and pronounced personality, it is more individual in expression, and its style has more colour." The works of three Berlin critics are chosen for discussion, Herr Paul Goldmann's "Aus dem Dramatischen Irrgarten," Herr Alfred Kerr's "Das Neue Drama," and Herr Felix Poppenberg's "Bibelots." "From the obscure and eddying dance of shadows these three literary personalities step forth and stand before us clear and firm in outline." Herr Goldmann stands for specifically French ideals, and urges "the necessity of returning to a definite and approved stage-technique." He is also "the sworn foe of naturalism in its German development, and is possessed by an ardent desire for grandeur, passionate action, colour, and form." Herr Kerr is also "rooted in romanticism," and his influence has been "largely instrumental in dethroning naturalism." Herr Poppenberg also "consciously set his affections on romanticism from the very first, and has always been the opponent of realism with its lack of colour." This similarity of attitude on the part of all three toward the chief literary controversy of the day is certainly remarkable, and shows us that the romantic cause is by no means in so desperate a case as some of its foes would have us believe. In verse, nothing very important is chronicled. There are the collected poems of Otto Erich Hartleben, who has just died, the "Reigen Schöner Frauen" of Herr Otto Hauser, "Die Vier Jahreszeiten" of Herr Frank Wedekind, and the "Galgelieder" of Herr Christian Morgenstern. The two books last named belong to the category of fantastic or grotesque art. The literature of the drama is notable for its reshaping of borrowed material. Herr Beer-Hofmann's tragedy, "Der Graf von Charolais," is a free adaptation of Massinger's "The Fatal Dowry"; Herr von Hofmannsthal's "Das Gerettete Venedig" is likewise founded on Otway's "Venice Preserved," while even Herr Hauptmann's new dream-play, "Elga," takes its subject from one of Grillparzer's tales.

"This is the story of a Polish countess who plays her husband false with the comrade of her youth. We see the count tormented by doubts and fears; his suspicion becomes a certainty, and he confronts his wife with her paramour in the very spot where they have sinned. The latter confesses their guilt, while she denies it. There is but one way, declares

her husband peremptorily, by which she can save her life: she must kill with her own hand the child that has been begotten in adultery. At the moment, however, when she is actually preparing for this inhuman deed, her husband strikes her down. For this subject, full of horrors as it is, Hauptmann has chosen the form of a "dream-play"; it is presented in a series of visions seen by a German knight who has taken refuge in the Polish cloister."

Other plays are "Die Bauerin," by Frau Clara Viebig; "Die Morgenröte" (the story of Lola Montez in Munich), by Herr Josef Ruederer; "Biederleute," by Herr Robert Misch; "Die Siebzehnjährigen," by Herr Max Dreyer; "Nebeneinander," by Herr Georg Hirschfeld; "Maskerade," by Herr Ludwig Fulda; and "Im Grünen Baum zur Nachtigall," the last work of Hartleben. A curious trick of this writer and some others, showing to what straits a straining for novelty may carry writers, is thus described:

"Their method is to employ a strictly realistic treatment in the earlier acts of a drama, and so obtain a comic effect in the portrayal of laughable characters and surroundings, and then, when the original comedy begins to drag, to transform it on a sudden into tragedy. Anything more inartistic than this it would be hard to conceive, for every tragic effect should be led up to by causes inherent in the theme proposed."

Turning to fiction, we find interesting notes upon a number of books, but no description of anything highly important. Herr Hans Müller's "Buch der Abenteuer" "makes an attempt to revive the old Italian tale in the manner of Boccaccio." Frau Riccarda Huch's "Seifenblasen" again shows that talented writer to be "a genuine and original romanticist." Herr Otto Hauser's "Lucidor der Unglückliche" embodies Goethe's ideal that "we should fashion life itself into a work of art." Herr Ludwig Thoma's "Andreas Vost" describes a little Bavarian community with notable vigor and descriptive talent. Herr Jakob Wassermann's "Alexander in Babylon" is a brilliant piece of historical romance which does not, however, realize the full significance of its theme. Dr. Heilborn's general comment on the year's output is put in a sentence of admirable truth that might, indeed, be applied to many other countries besides Germany.

"If I had to characterize the literature of the past year in a few words, I should say that far too many literary fashions, which lead only to confusion, are followed, and there is a consequent lack of that *saufeté* which by the simplest means can shape an inner, personal experience into a work of art."

Mr. Valerii Briusov, who writes from Russia, begins his report as follows:

"It is impossible to say that literary life in Russia has been developed in orthodox fashion during the last twelve months. The attention of all society has been so much occupied by the war with Japan and the revolutionary movement in the country, that readers were not likely to be influenced by purely literary developments. On the other hand, current events have had their influence on literature, if we take that expression in its widest sense."

Among the effects of this influence may be noted many translations of works upon political subjects, and the greater freedom of discussion resulting from a relaxed censorship of the press. Russian publicists call this new breath of freedom the "Spring," and it has brought into free circulation such formerly

contraband books as the works of Herzen, Tschernishevski, and the poet Ogarev. The most important event in contemporary literature has been the completion of Mr. Merezhkovski's "Peter and Alexis," the concluding section of the great "Christ and Antichrist" trilogy.

"In the whole work the author exhibits a vast labour, which shows his great erudition. In his talent he is rather an essayist than a poet. The chapters devoted to the characterization of the great Russian emperor are magnificent—a wonderful, and at the same time portentous, portraiture of the giant Tsar. The remaining chapters furnish living pictures of various sides of Russian life at the beginning of the eighteenth century. The language of the novel is condensed, carefully elaborated, and shows a good style. But Merezhkovski has not produced an artistic whole. He has not brought into complete form the material which he has collected; he has been prevented by his desire to show that Peter destroyed the Russian Church. The novel is not a shapely, well-proportioned statue, conceived by one artistic survey, but a museum of curiosities and mosaics."

Mr. André's "The Red Laughter" is a tale dealing with "the terrors of war and the madness of the masses." It is a psychological study rather than an epic picture. Mr. Sologub has surpassed himself in a book of "dainty little parables, recalling the fables of the East or the tales of Andersen." In "The Return," by Mr. A. Bieli,

"The strict continuity of our life is mingled with the illogicality of dreams, and is turned into a disconnected and monstrous chaos; the conditions of time and space are, as it were, obliterated, and dizziness seizes the reader, as at the beginning of an earthquake."

"The Duel," a novel by Mr. I. Kuprin, is "a tale of military life, representing the emptiness and pettiness of the lives of Russian officers." A few short stories and a play by "Maxim Gorky" have not been particularly successful, and the influence of this writer seems to be declining. An extraordinary example of the closet drama is "Tantalus," by Mr. Ivanov, which, in the opinion of our critic, the ancients would certainly have crowned. Lyrical verse is exemplified by the new volumes of Mr. Balmont, Mr. Block, and Mr. Dobruliobov.

Don Rafael Altamira, writing of Spanish literature, gives a lengthy list, as usual, of works in the fields of serious scholarship. Among these we note the varied literature of the Don Quixote tercentenary, including an important address by Señor Menéndez y Pelayo, and a posthumous essay by Juan Valera, and many other books of Cervantes criticism, biography, philology, and bibliography. So much space is taken up by this enumeration that little is left for the miscellaneous output of the year. In fiction, there is "La Quimera," by Señora Bazán; "La Bodega," by Señor Ibáñez; "Aurora Roja," by Señor Baroja; and three new volumes of "Episodios Nacionales," by Señor Galdós. In the drama, there are new plays by Señor Echegaray and Señor Galdós, but "the leading names among the dramatists are those of the brothers Quintero and of the Catalan Iglesias." Castilian poetry has recently undergone a grave loss in the death of Gabriel y Galán, a "young poet whose verses express the very essence of the Castilian country-side."

COMMUNICATION.

MR. SWINBURNE'S POETRY.

(To the Editor of THE DIAL.)

The editorial article in your last number, entitled "A Poet for Poets," suggests several interesting questions. As I have no especial knowledge of Mr. Swinburne's work, I shall not attempt to answer these questions, but I should be glad of an opportunity to submit some of them to you and to your readers.

You assert in effect that Mr. Swinburne's poetry is still grotesquely misunderstood by a "large section of the public," and you imply that this misunderstanding is due "to ignorance and prejudice." You complain that he is misjudged because "sound and fury, debased sensualism, and vacuity of thought are honestly supposed by many well-meaning people to be essential attributes of his work." You seek to refute such a view by referring these "well-meaning people" to certain poems, which in your opinion show severity of style, or idealism, or depth of thought; and you conclude that those who disagree with you have either never read Swinburne's significant work, or that, having read it, they are impervious to the appeal of pure poetry.

Now I may not entirely agree with these "well-meaning people," but I confess that my sympathies go out towards them. Let us state their case a little more moderately, and I believe a little more correctly, and then ask ourselves if it has not at least an element of truth.

Take their contention that Mr. Swinburne's poetry as a whole is lacking in depth, power, and originality of thought. It is not a convincing answer to this charge to be referred to two poems, which occupy possibly eighteen pages out of the eighteen hundred or two thousand printed pages of the complete edition of Mr. Swinburne's poems. Whether these particular poems exhibit depth of thought or not, is beside the mark. In actual fact it happens that one of the two examples is a poor one,—for there is nothing either new or profound in the chief thought of "Hertha." The leading idea in this poem had been already used by Emerson in his "Brahma," and in places Swinburne follows Emerson with surprising closeness. If you contend that "Hertha" is a fine poem, we agree with you most fully; but if you point to it as a contribution to thought, we reply that it is no more a contribution to thought than Her-riek's injunction "Gather ye rosebuds while ye may" is an original contribution to philosophy. Again, if "well-meaning people" complain of an unwholesome, feverish, and morbid atmosphere in Mr. Swinburne's so-called love poems, it does not satisfy them to be told that in one short poem of a different class, "The Pilgrims," there is "austere idealism." The opposition may, I think, properly ask, in what poem or poems has Mr. Swinburne written of love not as a delirious pagan but as a high-minded gentleman, as Dante wrote of it in the "Vita Nuova," or Shakespeare in Sonnet CXVI., as Wordsworth wrote of it at rare moments, or Brown-ning, or Tennyson, or Burns?

Permit me to make one suggestion in conclusion. There is a very simple way of meeting the charge that Mr. Swinburne's poetry is greater in manner than in matter, in melody and in verbal cunning than in any solid substratum of thought. I have seen in more than one recent criticism the unsupported assertion that Mr.

Swinburne was a profound thinker; what I should like to see would be some specific statement of the exact nature of his contribution to thought. What answer does he give to the eternal riddles of the World-Sphinx? Is it a thoughtful, a cheering, or a wholesome answer? What is the nature of the "ethical inspiration" we are said to receive from his poetry? He is known as the poet of Liberty,—what has he contributed to the world's thought on the complex question of human freedom? Has he added one jot of sober thought to the lyric rhapsodies of Shelley, or to the blind revolt of Byron? Has he ever approached the wisdom of Coleridge's treatment of this subject in the latter's ode on "France"? Has he, in brief, shown himself profounder than the lightest-brained enthusiast or the traditional Irishman who is always "agin the government"?

I believe that an answer to these questions would be a real help to many. It would help them to judge of the justice of Mr. Coventry Patmore's declaration that in reading Mr. Swinburne's poetry it is "impossible not to feel that there has been some disproportion between his power of saying things and the things he has to say." I should like to see these and kindred questions discussed temperately and without recrimination; and I should like the discussion to be based on the quality and character of Mr. Swinburne's poetry as a whole; remembering, on the one hand, that it is easy to under-value his great gifts, and that, on the other, it is easy, — as Mr. Saintsbury warns us, — to be betrayed into an "uncritical admiration" of his work.

HENRY S. PANCOAST.

Hartford, Conn., Jan. 11, 1906.

[We print this communication, although it seems to do no more than repeat the shallow objections that have been voiced *ad nauseam* by many other unsympathetic critics. The points it makes are so worn that they have become blunt. To say with Professor Woodberry that Mr. Swinburne is "a very thoughtful poet" is the exact truth, but it does not mean that he is a poet who has made serious original contributions to thought. What poet may be named who has done such a thing? It is not the poet's business to frame formal philosophies. But we believe that Mr. Swinburne's work as a whole is as weighty, from the intellectual point of view, as that of any of his contemporaries. That is, it shows him to have thought clearly and steadily upon quite as many subjects, and to have as definite a body of opinions, as the best of them. Whether his answer to the "eternal riddles" is a "cheering" one or not is beside the mark. It is also beside the mark to censure him for not having approached a given subject in exactly the temper of some other poet with whom the critic is more in sympathy. It would be easy enough to give the lists of poems and passages which our correspondent calls for, if our present space permitted. In naming one or two poems as typical, we by no means implied that there were not others of equal significance. And we regret to notice the evidences of unconscious prejudice ("delirious pagan," "lightest-brained enthusiast," "traditional Irishman") that bear out the writer's admission that he has "no especial knowledge of Mr. Swinburne's work."—EDR.]

The New Books.

AUTOBIOGRAPHY OF AN IRISH PATRIOT.*

Quickness of wit, readiness of resource, buoyancy of disposition, love of fun, warmth of heart, courage in the face of really appalling danger, fortitude in the most trying adversity, loyalty to friends, generosity to enemies, and above all an ardent love of country, — these and other qualities more or less characteristic of the impulsive, indomitable Irishman are revealed in the self-portraiture, or "Recollections," of Mr. William O'Brien, M.P. With a Celtic unwillingness to take over-much thought for the morrow, he spends his money as fast as he earns it, as he frankly tells us, but scrupulously avoids debt, and keeps no bank account because there is nothing to account for. In the words of Horace, with whose verses he shows himself not unfamiliar, he would doubtless say:

*"Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque si mortalis ultra
Fas trepidat."*

And, in agreement with the same poet, he would consistently add the wholesome caution, "*Quod adest memento componere æquus.*"

Although these interesting memoirs were completed but six months ago, they bring the writer's record down only to 1883, thus leaving for future publication — or at least such a consummation is to be hoped for — all the stirring events of a fierce political and parliamentary struggle since that date, including the imprisonment of 1890, during which was written the popular story "When We were Boys." Leaving out of account the vexed question of Home Rule for Ireland, the rights or wrongs of Irish tenants and landlords, and all such matters of politics as are likely to excite in the reader more or less warmth of opposition or agreement, one cannot but pronounce the book a human document of unusual interest. Many of its details, to be sure, are such as a reader of no deep sympathies on either side of the great Irish question will omit; and many others are of a nature that makes a personal acquaintance with the Emerald Isle necessary to their vivid realization and keen enjoyment. But enough remains of lively adventure, of hardship bravely borne, and of danger cheerfully faced, to make the record stimulating and thoroughly entertaining. Perhaps a brief outline of Mr. O'Brien's

eventful life will help to the better appreciation of his book.

He is still what many, in defiance of Dr. Osler, will call comparatively young, having been born in 1852. Mallow, Cork County, is his birthplace; there and in its vicinity his youth was passed; and it was this town that first sent him to Parliament, in 1883. Both father and mother, as well as two brothers and a sister, died in his early manhood, and the young man was left dependent on such mental equipment as a rather brief attendance at Cloyne Diocesan College and Queen's College, Cork, together with much miscellaneous reading, had enabled him to secure. The account he gives of his earliest schoolmaster, whom he calls "Attila," and of this tyrant's "heavy box bludgeon delicately called 'the slapper,'" reminds one of George MacDonald's vivid picture of Murdoch Malison, known to his trembling subjects as "Murder" Malison, and his dreaded taws. The literary impulse had early asserted itself in our author, and he took to journalism as a duck to water. Reporter on the "Cork Daily Herald," contributor to the "Freeman's Journal," editor of "United Ireland" and of "The Irish People," he brought an untiring pen to the service of his country, and paid for his patriotism by more than two years of imprisonment, first and last. Indeed, he was prosecuted no fewer than nine times for political offenses. In 1898 he started a new agrarian movement and founded the "United Irish League." Of his books, besides the one already named, the best-known are "Irish Ideas" and "A Queen of Men." He has been in Parliament intermittently since 1883, being now, if we are not mistaken, Nationalist member for Cork.

To gain an idea of the stern training to which the young patriot-author was subjected, take the following picture of family disaster. The writer was twenty-six at the time to which these records of sickness and death and poverty refer:

"I stretched myself on the sofa in the sitting-room, the only room in the house where there was not somebody dying or dead, and tried to sleep. One familiar cough was now missing from the chorus. The others still from time to time broke through the silence of the house of death, but not in any especially alarming way, and my mother had mercifully fallen into a deep sleep after her long watchings. About two hours afterwards I was awakened from a half-sleep by a particularly violent explosion of coughing from the room where my younger brother was lying. The coughing culminated in an awful hollow sigh, which sounds as distinctly in my memory now, more than a quarter of a century after, as it did on that dreadful night. Then there came a silence, more terrifying a thousand times than the coughing. I would

* RECOLLECTIONS. By William O'Brien, M.P. Illustrated. New York: The Macmillan Co.

have given anything to hear the well-known cough again. . . . It was too late to give my mother any consolation by awakening her, and there was always the fear of the effect on my poor sister, whose cough alone now broke the stillness, save for an occasional attack of my own. I sat on the bed in the dark, with the dead, until the daylight, which it seemed never would come, and then, as I heard my mother move, went in to warn her not to frighten my sister. From that hour the overwhelming sadness of human life has never quitted me. If my hair had not grown white, when I looked in the glass, it was certainly another man, and a sad one, I saw there."

As was to be expected, frequent glimpses of Parnell are given in Mr. O'Brien's pages, in addition to the frontispiece portrait of the man with which the book is provided. A bon mot of Parnell's is quoted as characteristic of his humor. "Ireland," he declared, "is too small a country for a rebellion. There is not enough room to run away." He added that "Washington saved America by running away. If he had been fighting in Ireland, he would have been brought to surrender in six weeks. Nowadays, with the railways, England could sweep the country from Cork to Donegal in six days." Here are a few passages from Mr. O'Brien's note-book:

"Nov. 15th [1878]. Routed out at seven this morning to go to Tralee with Parnell and his fiery cross. Joined him in the same carriage from Mallow, and had three hours' astonishingly confidential chat. Coldish reception in Tralee, but no colder than public feeling everywhere about everything just now. . . .

"Nov. 16th. Parnell addressed a rough-and-tumble meeting, half farmers, half Fenians, with several tipsy interrupters and a preliminary alarm that the floor was giving way. He spoke under cruel difficulties, but fired them all before he sat down. . . .

"Nov. 17th. Returned by night-mail, and had endless delightful glimpses of P. and of the real man. . . . He has captured me, heart and soul, and is bound to go on capturing. A sweet seriousness *au fond*, any amount of nervous courage, a delicate reserve, without the smallest suspicion of hauteur; strangest of all, humour; above everything else, simplicity; as quietly at home with the girls in Mallow as with his turbulent audience in Tralee. We exchanged no end of confidences. As romantic as Lord Edward, but not to be shaken from prosier methods. In any case a man one could suffer with proudly."

Mr. O'Brien's early investigation of the Irish landlord system made him painfully familiar with the sufferings of the peasantry.

"What, perhaps, was the most hateful discovery of all was that the poorer the land and the meeker the tenant, the more merciless was his rent, and the more diabolical the oppression practised upon him. In the richer parts of the country, the system bred special evils of its own; but the Tipperary peasant living on a generous soil often paid little more than half the sum per acre that was extorted from the small holder of Mayo for the acre or two of similar quality which might be found, like an oasis, amidst the rocks and swamps which made up the rest of his holding. . . . A more cruel circumstance still, the poor western, evicted from

the fertile lands which abound in Connaught, was more heavily rented per acre for the miserable mountain patch to which he was banished than the big grazier or gombeen-man, in whose interest he was driven from his own fields, was asked to pay for them. The poorer landlords held the poorest parts of the country, and the rents were fixed not according to the poverty of the land or of the tenants who reclaimed it, but according to the necessities of the landlord, who did nothing for the land except to rack-rent and mortgage it."

Amid such descriptions of hardship, in which the book almost of necessity abounds, it is a welcome relief to meet with the following reference to present better conditions, even though the paragraph is relegated to the subordinate position of a footnote:

"Life has given me few happier reflections than that Clare Island, which I thus saw for the first time under all the terrors of hunger and squalid landlord oppression, is now, owing to a train of circumstances of peculiar satisfaction to the writer, a happy community of peasant proprietors, free forever from the shadow of famine, landlordism, gunboat, or sheriff. I had the happiness of seeing the steamer, in which the agent and sheriff used to invade the island for rent, rotting to pieces on the beach near Mallow Cottage [the author's home], its occupation and that of the sheriff-agent being gone."

In a chapter entitled "A Newspaper's Fight for Life," the author tells of his editing "United Ireland" from his cell in Kilmainham Jail. An extract will give a hint of the peculiar situation.

"It seems never once to have occurred to the Chief Secretary that the enemy against whom he was wildly flinging about his warrants was all the time doing his work from his own jail. My brother-prisoners included representatives from every county in the south, east, and west of Ireland. They were all allowed to receive their local newspapers. . . . My plan was to collect from each of the suspects his own local paper, together with their private letters, received by subterranean agencies, giving particulars not otherwise attainable. In this way my cell was converted into an information bureau, from which I was able weekly to dispatch many columns of exciting details, and many columns more of pungent comments, so that the paper, amidst all the crash and chaos in its editorial rooms, its printing staff, and its machinery room, became a more formidable foe, and the object of a stronger public interest than ever. . . . The Ladies' Land League gave Forster an additional grudge against their body, by drafting a body of sweet girl graduates into *United Ireland* office to take the place of the outlawed men; and most unselfishly and valiantly, for several months, they kept its accounts, and supplied some of its most piquant writings, and foiled the police raiders by a thousand ingenious feminine devices for circulating the paper."

Then follows the story of the newspaper's wandering existence, under government interdict, appearing now from a London press, a little later from one in Liverpool, then emerging serenely in Glasgow, next in Manchester, and even for a while being printed in Paris—all much to the bewilderment of the British police.

The closing chapter brings Mr. O'Brien's history down to his election as member for Mallow. "The figures," he writes, "were: O'Brien 161, Naish 89; which was for Mallow a majority more stupefying than one of thousands would be in a modern London constituency." Of course the scene in Mallow, on the announcement of this glorious issue, was pandemonium let loose; and it was late at night before the "chairing" of the successful candidate through the town was over.

Mr. O'Brien's book takes rank with Mr. Justin McCarthy's politico-autobiographic reminiscences. While its scope is narrower, its vividness is more intense. The author at times writes, as it were, with his very heart's blood; and thus writing he cannot fail to command a reading.

PERCY F. BICKNELL.

PROVENCE: ITS HISTORY, ART, AND LITERATURE.*

The unflinching charm which exhales from the Midi of France has never appealed in vain to sensitive imaginations. The Province of Rome is but dimly apprehended of the schoolboy mind, reluctantly following the campaigns of Cæsar; to it, Massilia is little more than a feminine noun, and Rhodanus a rapid river that had to be crossed by boat or bridge. But should the boy, in maturer years, be so fortunate as to visit Provence, he sees it steeped in the light of history which is half romance, of mediæval song which has found its re-incarnation in the nineteenth century, of architectural monuments conserving the best traditions of Greece and Rome, and of a popular pride and hospitality which makes the traveller welcome and leaves him well-informed.

Aside from the guide-books and other specific works of reference, the accounts in English of Provençal history, literature, and art have been neither very numerous nor comprehensive. Professor Justin H. Smith's "The Troubadours at Home," a scholarly work, was more nearly concerned with the literary annals of Provence than with its architecture or its political history; and Mr. Thomas A. Janvier's delightful papers struck too personal and intimate a note to be wide-ranging. These two volumes of Mr. Cook's "Old Provence," however, attempt to acquaint us with the main events of about fifteen hundred years of history in a territory stretching

from Carcassonne to the Riviera. The author's admirable handling of the life and history of the châteaux of the Loire in his former book "Old Touraine" was a sufficient guaranty that Provençal themes would be treated with scholarship and sympathy. As he reminds us in the preface, the history of Old Provence has necessitated a somewhat different treatment,—

"Only because I have had towns to deal with instead of castles, and because I have had far more space to cover, both in territory and in time, than was involved in describing the châteaux in the districts of Tours and of Blois. The Seine seems full of commerce and of government; the Loire still mirrors the pleasure-palaces of the Valois court upon its golden stream; but the valley of the Rhone has been the highway of the nations, the path of conquerors, the battle-field of the invader, and its boatmen still call one bank 'Empire' and the other 'Kingdom'; though the names have long ago lost all significance in relation either to the east or to the western shore."

The whole of the first volume is devoted to the period covering the ancient history of Provence, and including the occupancy of the Phœnicians, Greeks, and Romans, who have left traces on the soil of Southeastern France that are as remarkable, if not so numerous, as those to be found in Southern Italy. Readers who open the book unprepared by special study will be surprised, as they turn the pages and look at the many illustrations, by the abundant proofs of the consideration which this fair province enjoyed in the days of imperial Rome. We follow Mr. Cook with deepening interest from town to town, studying the stately monuments which mark the victories of Marius and Cæsar and the more peaceful glories of Augustus and his successors. Among these, especial attention is given to the beautiful "pyramidal" memorial and arch at St. Remy, and the more imposing but less pleasing arch at Orange. The theatres of Orange and Arles, built by Greek architects or under Greek influence, are finely contrasted with the great amphitheatres at Nîmes and Arles, which, only less capacious than the Colosseum at Rome, were devoted to the same bloody purposes. Of the few remains of Greek sculpture in Provence, Mr. Cook discusses with most detail the two statues of Aphrodite known as the Venus of Arles and the Venus of Nîmes. To the former he gives ardent adhesion, and even makes her the subject of a poem in the Sapphic manner, prefixed to his first chapter.

The last material trace of Greek life in Provence is the beautiful temple at Nîmes, absurdly called the "Maison Carrée." As an architect (Mr. Cook is an F.S.A.), the author dwells with loving minuteness on the chaste proportions of

*OLD PROVENCE. By Theodore Andrea Cook, M.A., F.S.A. In two volumes. Illustrated. New York: Charles Scribner's Sons.

this little structure, "the greatest treasure of classic architecture north of the Alps"; and carefully explains for lay readers those various refinements and subtle irregularities which gave vitality to the best Greek architecture, and the absence of which leaves its modern imitations dead. He is probably right, therefore, in his conclusion that "this temple at Nîmes was ordered by Romans who had definite ideas about the plan they considered appropriate, but it was set up by an architect of the Augustan age who knew how to give the best effect to his work."

Of strictly Roman works, we are called upon to admire, above arches and amphitheatres, the superb aqueduct near Nîmes known as the Pont du Gard, which Mr. Cook calls the finest Roman aqueduct, not only of Provence, but of the world. He adds:

"The three tiers of arches, as Fergusson points out, produce the same effect as an entablature and cornice upon a long range of columns, with the additional and stupendous feature that the whole structure spreads out wider and wider as it rises in height from its foundation. The full beauty of the work is therefore only appreciable from a little distance down the valley, where the sloping hills above the stream add their supporting lines to a picture which combines the majesty of nature with the daring skill of man. From here you realize how the Romans converted a merely utilitarian structure into an architectural screen of unrivalled beauty without the introduction of a single ornament or a single useless feature. . . . By such buildings as this did the Romans acquire the constructive skill and magnificence of proportion which enabled them fearlessly to plan buildings so vast in size, and to vault spaces so huge, that the impress of their maker's power has lasted while the rock on which they built them has endured."

If we have lingered on the architectural portions of the first volume, it is because they are distinctly the most attractive. Mr. Cook has felt it his duty to give much historical matter, from Hannibal to Augustus, that can be found in the books, and might have been condensed with no loss of interest and some gain in clearness. Taken as a whole, however, the volume is a valuable contribution to the literature of the subject; and being separately indexed, it may profitably be used by itself, without reference to the second volume; to which we must now devote a few words.

It treats of mediæval Provence down to its absorption into France in the year 1481; and contains an interesting chapter on the three great fortresses of the South,—Les Baux, Carcassonne, and Aigues Mortes. The reason for including Carcassonne, which is not strictly within the geographical limits of Provence, is that "its most heroic history is inextricably

associated with the horrors of the Albigensian crusade" (of which Mr. Cook proceeds to give us a lengthy account); and also, that "no excuse is needed for reminding the traveller in Provence that he is within reach of the most magnificent fortress in Europe, which has been held in turn by Visigoth, Frank, and Frenchman, and is now restored, by a very miracle of tasteful knowledge, to all the primitive splendor of its rugged beauty, its isolated strength, its marvellously complex architecture."

Avignon and its Popes, who divided with Rome the homage of Christendom during the fourteenth century, are given a full and comprehensive chapter; and it is only a pity that Mr. Cook found himself compelled, for lack of space as he says, to cut short his description of beautiful Villeneuve. We could have better spared a Pope or two in order to have justice done to this fascinating old town, separated from Avignon only by "the blue rushing of the arrowy Rhone."

Mr. Cook does full justice to Provençal literature and to its modern revival in the *Félibres*; and quotes plentifully from Mistral, Aubanel, Roumanille, and the rest, generally with subjoined translations. From the "gay science" he selects and tells the stories of Clémence and of Aucassin and Nicolette. Good King René and his court close the picture; "as an honest politician, his material successes were not so great as those obtained by more unscrupulous players in the game of kings. His claim upon posterity lies rather upon artistic and intellectual grounds; upon the serenity he showed in evil fortune; the dignity with which he faced defeat; the constancy with which he died, at Aix, July 10, 1480, still in possession of his titles of inheritance and knowing that he possessed them for the good of France."

We gladly go with Mr. Cook on a little journey to the beautiful valley of Vaucluse, immortalized by its memories of

"Lovely Laura in her light green dress,
And faithful Petrarch gloriously crowned."

He contends, against received accounts, that Laura did not meet Petrarch first in a church at Avignon, that she never married, and that she died of a chill instead of the plague.

The book is well printed; though an obvious slip on page 17 of volume II. makes "favoured" out of "fevered." More than a guide-book, and less, it is one of those aids to travel which, like Mr. Crawford's "Rulers of the South," should lie by the side of Baedeker in even the smallest steamer trunk.

JOSIAH RENICK SMITH.

A RE-VALUATION OF SCHILLER.*

During the year just closed, the hundredth anniversary of the death of Friedrich Schiller brought an almost embarrassing wealth of portraits, biographies, estimates, and appreciations of the great German dramatist, forming an eloquent international expression of his far-reaching influence as man and poet. While the majority of these publications are mainly re-statements, in varying form, of a sort of standard judgment as to the poet's position in literature, Professor Kühnemann's book merits attention as a genuine attempt to contribute to a re-valuation of Schiller for our own time. He sets himself a definite task of interpretation, unmixed with attempts to solve any questions of chronological detail, derivation, or literary relationship. Not that he ignores such matters, as unworthy of consideration; but he assumes that all such questions, having any vital significance for his work, have already been satisfactorily answered. This elimination of much irrelevant discussion greatly simplifies and intensifies the total impression of the book.

The central feature that unifies the author's discussion is the prevailing attention focused from first to last upon Schiller the dramatist. Professor Kühnemann recognizes, more clearly than do most critics, the essential peculiarity of the poet's genius. Even in the lyrics of the *Anthology of 1782*, the occasional use of dialogue, as in *Hektor's Abschied*, reveals the antithetical and dramatic trend of Schiller's mind. The same capacity for perceiving ideas and relations spatially, and in conflict with each other, made for Schiller the ballad-year, 1798, so signally successful. For the ballad is at its best when saturated with the spirit of the drama. Schiller's studies in the fields of history and philosophy were consciously undertaken as a means to supply the dramatist with a solid substratum of definite knowledge. He saw in his own ignorance of life, present and past, the cause of a radical weakness of all his early dramas. These were almost exclusively the product of an exceptionally vivid imagination nourished by its own fancies. Instead of taking his cue longer from the spider, which spins her web out of her own body, Schiller began to imitate the bee, which makes honey out of the raw material furnished by the most widely divergent flowers imaginable. The *History of the Thirty Years' War*, the *History of the*

Revolt of the Netherlands, and other minor historical works, were merely the by-products of a mind that recognized in the drama its task of prime importance. The remarkable fascination exerted upon the reader by these secondary works of Schiller's pen is due to his wonderful power of distinct visualization and to the imagination of the born dramatist, that transforms the epic past into the dramatic present.

Professor Kühnemann's clear perception of these facts leads him to a method of presentation that is equally just to the poet and attractive to the reader. The salient features of Schiller's outer life-experience are given simply and adequately in a sequence dictated by the course of the poet's dramatic career. The central subject of the first hundred pages of the book is Schiller's earliest drama, *Die Räuber*. All the suggestive discussion devoted to the poet's family, childhood, and school and academy experience, is so shaped and timed as to stand in vital relation to the later consideration of the play. In the school compositions, philosophical and scientific, as also in the letters of the young poet, our author finds proof of an innate mental tendency to proceed from large generalizations to their concrete application. This was doubtless strengthened by the whole trend of the *Karlschule* toward philosophical speculation and didacticism, in place of scientific experimentation and the development of individuality in the learner. It accepts as final truth a traditional system of ethics, and behind this an equally traditional philosophy of the world. As a kind of reaction against the prevailing doctrine of his teachers, we may regard Schiller's over-emphasis on the material and the sensual, as the impelling force in human life, shown in his medical dissertations. In this he anticipates the cynicism of Franz Moor in the *Räuber*.

The *Räuber* is the most striking illustration conceivable of the tendency of the poet to proceed mentally from the abstract to the concrete. All efforts to portray human society and to reflect the world of reality are strictly subordinated to the tragic conflict between human will and the moral law of the universe. Schiller saw this conflict in large outline, without confusion of detail; and he succeeded, in spite of his ignorance of dramatic technique and of real life, in giving us an impressive picture of his vision. Franz Moor, the blasphemous scoffer and denier, and Karl, the incensed and presumptuous reformer, who arrogates to himself the office of Providence, each meet characteristic defeat at the hands of the moral constitution of

*SCHILLER. Von Eugen Kühnemann. München: C. H. Beck'sche Verlags-Buchhandlung.

things. God is thus vindicated, and is, as Professor Kühnemann says, the real hero of the play. The Titanic revolt and its dreadful consequences are conceived by Schiller with such vividness and intensity as to render the *Räuber*, in spite of a plot of inconsistencies, contradictions, and absurdities, the most remarkable first attempt of any dramatist in the world's history. The sins of the time, the vagaries in its philosophy of life, its social and political crimes, are, as our author points out, the objects upon which Schiller turns the searchlight of his various characters. Unlike Shakespeare and Hebbel, who portray the psychological steps by which an individual deviates from the narrow course that alone insures happiness and continued existence, Schiller sees men in masses and universalizes their relation to the fixed laws of the universe as he conceives it.

Professor Kühnemann presents a close and suggestive analysis of the play, and continues with adequate attention to its inner and outer history and to its literary congeners among the poet's predecessors and contemporaries. In approximately two hundred pages, he then follows the development of Schiller's art, from his flight from the *Karlsschule* to his first residence in Weimar. Three dramas are the central subject of this part of the work. The author's sketch of the distressing and cheering elements of the poet's life in Stuttgart, Oggersheim, Bauerbach, Mannheim, Leipzig, and Dresden, prefaces his consideration of *Fiesko*, *Kabale und Liebe*, and *Don Carlos*. Due weight is given to the influence of persecution, disappointment, ill-health, friendship, love, and popular success, upon shaping the mind and work of the dramatist.

Fiesko was conceived almost simultaneously with *Die Räuber*, and hence is the fruit of a similar psychological process. Yet our critic calls attention to several striking differences between these works. *Die Räuber* deals with contemporary life, and is nevertheless, in point of landscape, society, and individual portraits, almost wholly a work of the free imagination. *Fiesko* is based upon the life of the past; and yet in it the poet has taken conscious pains to present a convincing picture of reality. The spirit of protest, so potent a factor in the texture of the *Räuber*, yields here to an elaborate portrayal of society and the world. To match the gigantic protest embodied in the fantastic robbers and their symbolic day of judgment, *Fiesko* presents the idea of republican freedom. A *coup d'état* takes the place of the day of judg-

ment, with a corresponding drop in pitch and intensity.

While Karl Moor's outraged sense of right and justice is the mainspring of his action, *Fiesko's* love of freedom is so largely mingled with mere passion for glory and worldly ambition as to render him almost unworthy of tragic pity. The action of the *Räuber* is pushed to a point where the moral order of the universe stands revealed triumphant in the opposite poles of humanity, represented by the brothers Moor. Thus the disturbed equilibrium is restored. The fall of *Fiesko*, and the continuance of the old *régime* under Andreas Doria, offer by comparison but a feeble solution of the problem. A reason for this deterioration, Professor Kühnemann finds in Schiller's fatuous belief that a realistic picture of a conspiracy, prompted by love of republican freedom, must necessarily be quite as significant as the imaginative picture of the *Räuber*.

Professor Kühnemann emphasizes the success of the poet in giving to the motley forms and tendencies of his picture of social life unity and the semblance of reality. But he also shows the unnaturally political bias of all these representatives of republican freedom. "They feel and act not as natural but as political human beings." They are too often but incarnations of an abstract idea. Schiller does not yet succeed in creating convincing characters, capable of acting like real men and women of flesh and blood, and also of embodying his poetic intention. He too frequently permits them to substitute for the views and expressions natural to them either their author's comment upon them or high-keyed declamation of the abstract ideas of their creator.

Schiller's next drama, *Kabale und Liebe*, illustrates his power of discerning the sources of his previous success and failure, and of applying this knowledge to a new problem. After his doubtful experiment with Genoese history, he returned, in his third venture, to his own contemporaneous country. German society as then constituted, with its class distinctions and class prejudices, and with its clash of class with class, is the source of the tragedy in this work. The conflict between the natural right of a man to love according to the promptings of his own heart, on the one hand, and the world of social convention and prescription on the other, is the occasion of the action. So we have here, as in the *Räuber*, a mighty spirit of protest, justified by notorious social abuses. As our critic says, if the poet's premise of the natural right to follow

the lead of the heart in love is admitted, then the society he depicts stands convicted of crime. Professor Kühnemann praises the choice of subject, the effective introduction, with its realistic picture of the Miller family, the compact and well-balanced structure of the drama, and the full-rounded and dignified characters of Luise and Ferdinand in the second half of the action. But he clearly sees the weaknesses of the play. Preponderance of theatrical instinct over clear poetic vision occasionally produces exigencies of the intrigue quite incompatible with the character of the men and women involved. The intrigue, by remaining in the foreground, deploying its ugliness, and precipitating the conflict during the first half of the action, condemns Luise and Ferdinand to passive rôles, in which they fail to show any personality whatever. Moreover the persons of the intrigue are a pliant coxcomb and two unmitigated scoundrels. The running satire of the poet through their words makes clear that they are deliberately without conscience, ruthless, and wicked. They might be otherwise, if they would. Hence they do not belong to the world of real men, whose virtues and vices are the necessary product of the natural law of their being. We miss, therefore, in their conflict with the children of light, that element of the inevitable inseparable from the highest form of tragedy. The whole remains rather a lyric cry of intense indignation against wanton oppression.

In his interesting sketch of the position of Schiller's *Kabale und Liebe* in the history of occidental middle-class drama, from Richardson through Rousseau, Lessing, etc., to Hebbel, Ibsen, and Gerhard Hauptmann, our author emphasizes the unique relation of Hebbel to Schiller. The tragic element of middle-class life, as conceived by Schiller, is not inherent in the life of the class as such, but hinges rather upon the accidental and temporal relation of class to class in the society and state of his own day; whereas Hebbel shows, in his *Maria Magdalena* (1844), that the narrow relations of middle-class life produce inevitably a narrow-horizoned and strait-laced ethical consciousness and sense of honor, which is at once the highest spiritual manifestation of this range of human life, and, by its stern severity of judgment, the source of intense tragic conflicts.

What Professor Kühnemann says of *Don Carlos* — of its genesis, its original conception and the completed work, the three dramas within the drama, the Eboli scenes, and the catastrophe — is all well worth while. We can mention here but two points of his discussion.

In *Don Carlos*, Schiller succeeds for the first time in dramatizing history. He sees the conflict between the cause of humanity and the Spanish Inquisition in the serene confidence of his new belief in the invincible power of good over evil. He no longer protests as a social pessimist. He acknowledges the necessity of reckoning with historical conditions and their upholders, as inevitable facts of life. They may be bad; in that case they can and must eventually be changed. They may not yield without many a tragic sacrifice of the hopes, aspirations, and lives of good men. And this fills the beholder not with the spirit of revolt, but with compassion and tragic pity. Save for a few lapses into his old manner, Schiller draws the representatives of the Inquisition with as impartial a distribution of light and shadow as he does the Prince and Posa. They are all live men — some of them even great men. This is striking proof of the increasing ripeness of the poet's views of life and art.

Our author takes exception to a widespread current view that does Schiller a double injustice. This is the identification of *Don Carlos* with the high-water mark of the poet's dramatic art, and a misconception of that *humanity* which is here the object of his enthusiasm and his pathos. For, great as is the superiority of this drama over the earlier group of his tragedies, the gulf that separates *Don Carlos* from the creations of his full maturity is still greater. And the *humanity* which is the especial care and inspiration of the Prince and his friend is no mere abstraction, as is commonly supposed. It means the power and originality of the personal life, that maintains itself and is operative against all benumbing and deadening forms and traditions. It means the right to one's self, the freedom of the children of God in their creative enjoyment of the fullness of existence.

Professor Kühnemann devotes about two hundred pages to the period between Schiller's first residence in Weimar and the completion of *Wallenstein*, and the remainder of the book (something over a hundred pages) to the closing years of the poet's life. The well-known outer facts of his experience in Weimar and Jena, his love, friendships, and domestic life, his studies in history, philosophy, and the Greek drama, his professorship, his journalistic activity, his historical essays and philosophical poems, and his ballads, receive adequate attention in a natural sequence that is chiefly chronological. In an important sense, all these elements stand in a causal relation with that degree of maturity

reflected in his later dramas. Through the study of history, philosophy, and the Greek stage, he came into touch with the master-mind of Goethe and made possible that give-and-take friendship which proved so stimulating and helpful to both men. The earnest effort of Schiller to define to himself the difference between the natural working of his own mind and that of Goethe proved the occasion not only of the first real introduction of the friends to each other, but also of suggestive critical studies, embodied in the essay of 1795, upon *Naive und Sentimentalische Dichtung*. Schiller's obligation to Goethe is generally emphasized by the critics; they sometimes overlook, or at any rate fail to mention, the great obligation of Goethe to Schiller during the eleven years of their joint activity. Professor Kühnemann is explicit upon both points. He says that Schiller was brought by Goethe into a new relation to things, — a new relation to reality, — and that Goethe was enlightened by Schiller as to the wealth of his own ideas. Goethe's service consisted simply in meeting Schiller familiarly and giving him a chance to comprehend and appropriate his habit of looking at things objectively and securing concrete mental pictures of the world and of human life. Schiller stimulated Goethe to renewed poetic activity, called his attention to omissions of argument or to theses that needed more careful elucidation, and made him aware of the unnoticed bearing of some earlier thought. And to the spur of Schiller's encouragement and constructive criticism we owe the completion of the First Part of *Faust*.

Wallenstein marks the beginning of a new period of dramatic activity in Schiller. It is essentially different from all of the poet's earlier tragedies and from all previous productions of German literature. Professor Kühnemann speaks at length of the wealth of intellectual and emotional experience that immediately preceded and accompanied the genesis of this work. He mentions the various interruptions and changes of plan, many of which are reflected in the drama itself, and in Schiller's correspondence from January 12, 1791, to March 17, 1799. He emphasizes the fundamental difficulties inherent in the material — the embarrassing wealth of facts to be communicated; the various independent political plans of Illo, Questenberg, Oktavio, Buttler, and many others, to be coördinated; a morally reprehensible undertaking of political ambition to be rendered imposing and attractive, in spite of its physical failure through *Wallenstein's* own clumsiness. And, most for-

midable of all, perhaps, for Schiller's art was the cold intellectuality, the hard-lined calculating nature, of *Wallenstein* himself. All the heroes of Schiller's previous dramas are idealists of one sort and another. In *Wallenstein* he recognizes the realist, a representative of a class to which the world belongs. This man must never appear really noble, and in no act of the play really great or full of dignity. Under the stress of necessity, he must try with shrewdness to hold his ground, but always without sacrificing himself for the sake of lofty ideas. To effect the tragic shock, and awaken tragic pity through such a character, was the new task for Schiller's art. His complaint to Goethe, in the letter of November 28, 1796, that destiny, in the proper sense of the word, still had too little, and *Wallenstein's* own error too much, to do with his misfortune, has often been misunderstood. Critics have quoted it to support weird theories as to Schiller's idea of destiny. What he evidently meant, as Professor Kühnemann shows, was the need of substituting for the accidental clumsiness of the individual man the lofty, inner, unavoidable necessity of a life governed by fixed laws. Schiller's aim in this drama is to present, in place of the splendor of eloquent details, a convincing picture of human life; and in place of self-intoxication in soaring rhetoric, the tonic of simple concrete truth. His method is based consciously upon observation of Sophocles's *King Oedipus*. He himself calls it the method of *tragic analysis*. It consists in confining the visible action of the tragedy to an unfolding of the consequences of previous acts and occurrences.

In *Wallenstein's Lager* we have sharply individualized groups of characteristic soldiery, suggesting, in all its fulness of life, color, and movement, the army. These jolly or quarrelsome, gambling, dancing, flirting, and carousing soldiers and hangers-on all appear in the perspective of the mass to which they belong. The order of their appearance is chosen with consummate skill, so as to give the semblance of reality. For the whole motley army of polyglot troops, the as yet invisible commander-in-chief is the viceregent of God on earth. Against their enthusiasm for him not even the fanatical preaching of the dull servants of the church is of any avail. It is a vivid *genre* picture, rivaling the best work of the old Dutch masters, and furnishing striking proof of the poet's new skill in objective delineation and in the dramatic use of masses of men. His success in this latter point is the fruit of an inborn tendency, shown

in all his earlier plays, under the discipline of intensive study of the Greeks and of Shakespeare.

Schiller lays especial stress, in his study of Wallenstein, upon the elements of history that moulded the man. In this, as Professor Kühnemann urges, he differs radically from Shakespeare. The British poet would have focused attention throughout upon the demoniac nature of Wallenstein's mind,—upon the tragedy of unbridled, self-destructive ambition to rule. The surroundings of the man would have remained the unaccented syllable. Schiller presents symbolically, through the general's associates, that historical environment under the influence of which Wallenstein's temperament, self-confidence, ambition, and superstition succumb to temptation. Illo, Isolani, Buttler, and Oktavio Piccolomini, each sharply individualized and provided with his own philosophy of life, are chief among these associates. Each of them is in a sense a creature of the commander, embodying in characteristic fashion the demoniac principle of Wallenstein's mind. Hence the hero of the tragedy is a sort of composite total of all these individuals. He is an organic part of that body of relations and influences, dominated by immutable laws, that is the destiny of man. His belief in astrology is the symbol of his own implicit confidence in the absolute necessity of things. But it is also a defect in his own nature, blinding him to the approach of his impending doom, that is plainly visible to everyone else. In this he resembles King (Edipus; but while the Greeks conceived Destiny as a wholly superhuman, inscrutable necessity, before which gods and men must bow, Schiller regards it as the unchanging regularity of the laws of life without and within the individual. Max and Thekla are the only idealists in the drama. They are bound to Wallenstein by ties of blood and affection. They reflect his emotional life, as the others reflect his intellect and his ambition. In their innocence and disinterestedness, they symbolize the Beautiful in human life. Schiller's view as to the rightful place of the Beautiful and of Art in life, already expressed in his philosophical writings, is here dramatized. They are also a mirror in which the repulsive selfishness and faithlessness of the others, and the shadow of the approaching Nemesis, are seen. The transformation of their idyll into an elegy is part of the tragic catastrophe that overwhelms Wallenstein. But Schiller remained an idealist to the end of his life, and does not here imply, as Professor Kühnemann seems to think, that Max and Thekla have no place in the

world. What he does seem to imply is that a world of hard-lined realism and selfish striving, like that of Wallenstein and his circle, whose one-sidedness excludes and crushes the idealists and the beautiful in life, is *eo ipso* a world of tragic catastrophes.

We must pass over a wealth of suggestive and helpful discussion offered by our author in connection with this tragedy, and with the dramas of *Maria Stuart*, *Die Jungfrau von Orleans*, *Die Braut von Messina*, *Wilhelm Tell*, and with the important *Demetrius* fragment. The main feature of it all consists in tracing through these diverse materials and forms the substance of Schiller's later conception of human life, destiny, and dramatic style. From cover to cover, the book is fascinatingly written. The author's style is simple, flexible, and strong, but slightly marred by a few unnecessary repetitions and infelicities of expression, that can easily be removed in a second edition. Its warm appreciation of the peculiarity of Schiller's genius and intelligent insight into the essentials of good literature, ancient and modern, render it a worthy companion-piece to the same author's *Herder*, and one of the most illuminating and suggestive books yet written upon the greatest German dramatist.

STARR WILLARD CUTTING.

SEA POWER AND THE WAR OF 1812.

Captain Mahan's notable series of naval histories is now complete; and if anything were needed to establish his position in the foremost rank of historical writers, his latest contribution to that series—"Sea Power in its Relations to the War of 1812"—would fully supply the demand. Like the companion volumes of "The Influence of Sea Power upon History" and "The Influence of Sea Power upon the French Revolution and Empire," this crowning labor is characterized by great philosophic insight and masterly arrangement of details, but it far surpasses its predecessors in its abundant evidences of independent and painstaking investigation. Access has been had, as the preface intimates and the footnotes show, to the public records of Great Britain, Canada, and the United States, to the published correspondence of various prominent men of the period, and to the unpublished private papers of Lord Castlereagh. Such a

*SEA POWER IN ITS RELATIONS TO THE WAR OF 1812. By Captain A. T. Mahan. In two volumes. Illustrated. Boston: Little, Brown, & Co.

mustering of original and contemporary sources is a sufficient guarantee of inestimable worth, especially when an historian of our author's type — judicious, conscientious, and withal accurate — has had the handling of them.

The second war with Great Britain occupied less than three years; yet Captain Mahan, possibly because he is dealing with the history of his own country or because he is treading upon very familiar ground, has given it a proportionately larger amount of space than he gave his earlier themes. Precisely two-thirds of the first volume, or fourteen chapters of the entire work, are devoted to a discussion of the commercial complications that underlay the struggle, one chapter to a description of the theatre of operations and to a general criticism of the insufficiency of American resources, twelve chapters to the war itself, and a single chapter to a much abbreviated and rather superficial account of the peace negotiations. The material, except in the case of minor though contributory details, is not new, indeed much of it was summarized by Captain Mahan himself in a series of articles — advance sheets, so to speak — that appeared two years ago in "Scribner's Magazine"; but the presentation of it is so logical, so fascinatingly clear and unprejudiced, that the impression conveyed is one of striking originality.

The opening pages of the book have, in great degree, the nature and scope of an introduction. They point out pre-revolutionary experiences and conditions as determining causes of later events, and in this they are extremely interesting. British thought with respect to maritime development presented, from Cromwell's time down, a continuity that greatly impressed public opinion. A course of action long and successfully persisted in must perforce be right and just. Consequently the national consciousness never once swerved from the idea that the navy was the bulwark of imperial power, and that, as it was recruited from the mercantile marine, the growth of the carrying trade must be a first consideration. The thirteen colonies had already shown commercial aptitude; in the northeast they had developed shipping industries; and now having obtained political independence, they were likely to prove formidable competitors in the navigation of the world. It was necessary to curtail their opportunities. It was also necessary to fill in the gap that their revolution had made in the empire by developing the resources of other transatlantic dominions, particularly of Canada and the West Indies, whither the Tories whom loyalty had made exiles and to whom the home

government felt somewhat indebted had found a refuge. Naturally enough, all measures having these things for their object were regarded with suspicion by the new republic. The provincialism that had formed a misconception of the purpose of the navigation laws was predisposed to designate the taking away of privileges enjoyed as colonists as a gross subversion of justice.

Especial praise is due the author for that part of his book which deals with the more immediate causes of the War of 1812; for there he has with his accustomed impartiality placed the policy and conduct of Great Britain in proper perspective. This is a really strong point, a feature most distinctive. Other writers have usually regarded the irritating events of the period as instances of a lingering tyranny on the part of the mother country; but Captain Mahan has viewed them in their larger aspect, — namely, in their relation to the Napoleonic wars. His treatment of the subject of Impressment is highly commendable, due weight being given to the many extenuating circumstances. Great Britain, the constant force of the successive coalitions, was engaged in a life and death struggle with despotism. Her navy was her great, and almost her only, resource; but the service in it was necessarily long and arduous and the pay was small. Desertions were ruinously frequent; for across the Atlantic was a new country with all the economic advantages of a new country. British sailors, even before the Revolution, had manned its ships and knew of its facilities. Furthermore, there an easy naturalization system prevailed which was contrary to all recognized principles of national allegiance. Nowhere, except in that infant community, eager for settlers, had it yet been acknowledged that the power of expatriation resides in the individual. Great Britain claimed the right to apprehend her own deserters; but she never did claim the right to impress American seamen. Cases of mistaken identity were, however, very numerous, owing to the fact that the people of the two countries, one in origin, were not yet distinguishable from each other by peculiarities of dress, speech, or manners. British officers, moreover, greatly annoyed by a disgraceful traffic in fraudulent certificates of citizenship, were not inclined to take any great precautions against errors.

In his strictures upon Jefferson's policy of economy, seeming partiality for the French, and impotent measures of retaliation for national insults, Captain Mahan has been justly severe. Realizing that the United States was too much

engrossed in money-making, too much divided by conflicting sectional interests, and too much controlled by a peace-loving president to take any chances in war, Great Britain adopted with impunity such measures as would counteract the evil effects of the Continental System, even though well aware that they would react disastrously upon neutrals. The only neutral of any consequence was the United States, and she was scarcely worth considering; for Jefferson's gunboat system had effectually prevented the growth of a regular navy. She might protest, but her protests were bound to be mere bluster. The wonder to us now is, that she could have so steadily drifted towards war and have made absolutely no preparation for it. Her embargo and non-intercourse laws failed of their object and operated against herself. Nothing could have been more to the purpose of Napoleon than the American declaration of war in 1812. Craft and subtlety had done their work. The pity of it all was that the United States, grievously injured by both France and Great Britain, went to war with the wrong party. She, the exponent of liberty, had — let us hope unintentionally — played completely into the hands of the arch-despot, Napoleon, whose pretended revocation of the obnoxious decrees and contemptible ante-dating to avoid a too glaring exposure of fraud and duplicity are all graphically narrated by Captain Mahan.

It has been traditional in American history to consider the War of 1812 as a signal success for the aggrieved party. Opinions to the contrary, although held by all first-class historians and supported by the best of evidence, have never reached the masses. There was no organized warfare on the ocean, but the brilliancy of that on the Great Lakes and of single ship actions at sea has almost obscured the real disasters on land. Upon the history of hostilities proper, Captain Mahan has probably said the last word. No one but a man rich in professional experience could so ably deal with naval exploits. His criticisms of the army equipment are all well-substantiated, and his narrative bears close comparison with Napier's "Peninsular War." The sustained effort is, perhaps, not so great, but there is the same skill in dealing with technicalities, the same dramatic power in description. The whole is excellent reading.

It is unfortunate that the final chapter of this really scholarly work is not in itself an important contribution to historical knowledge. We had every reason to expect considerable new light upon the negotiations at Ghent, and are

disappointed that neither here nor in the October number of the "American Historical Review" has Captain Mahan told us much more than we already knew about the influence upon them of European conditions. That it was great, we, although destitute of documentary evidence, feel pretty well assured. In no other way can we adequately explain Great Britain's change of front. The United States had practically accomplished little by the war. The one thing she had set out to do she had failed in; and Great Britain, relieved from embarrassment by the downfall of Napoleon, was at first inclined to exact a humiliating peace. To what extent the attitude of the other Allied Powers or the transactions of the Congress of Vienna compelled concessions is matter for conjecture.

In point of literary merit, Captain Mahan's latest extended production needs little comment. An occasional awkward or incomplete sentence occurs, but we notice this fact only because we dislike to see even so slight a blemish upon a style so nearly perfect. The index to the two volumes is not so good as it might be, but the table of contents is remarkably full. The diagrams and maps are very instructive; the illustrations, both half-tones and gravures, though few in number, are in keeping with the general high character of the work; and the half-tone portraits are all copies of authentic likenesses, some of them from paintings by Gilbert Stuart.

ANNA HELOISE ABEL.

THE GREATEST OF MODERN GARDENERS.*

In "New Creations in Plant Life" Mr. W. S. Harwood gives us a very complete account of the life and work of Mr. Luther Burbank, the famous gardener and experimenter of Santa Rosa. Mr. Burbank, like many other things in California, has suffered from excess of newspaper publicity — suffered in all ways, in person, reputation, and estate. The volume before us should in this respect bring relief: it is sufficiently full, tolerably well written, authentic, and prepared under the direction of the gardener himself.

For Mr. Burbank the claim has been often made that he is the most remarkable gardener that has ever lived. A simple statement of his accomplishments would seem fairly to justify the claim. He has given to the orchards of California some twenty different varieties of plums alone, several apples, improved blackberries,

*NEW CREATIONS IN PLANT LIFE. By W. S. Harwood. Illustrated. New York: The Macmillan Co.

raspberries, etc., besides several fruits which are to be reckoned wholly new, as the primus-berry, formed by uniting the raspberry and the blackberry; the plumcot, a combination of apricot and plum; and the pomato, resultant from the union of the potato and tomato plants. Mr. Harwood's praise of these things, and his eulogy of their creator, will strike some readers as excessive, and raise the suspicion that he also is a Californian. It should be remembered, also, that Mr. Burbank's triumphs are in kind hardly to be reckoned as new; they are exactly in line with the work of all gardeners in all the centuries. Shakespeare teaches Perdita to

"marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race."

And Pliny tells us how, two thousand years ago, men "in Grenada began to graft plums on apples, and these brought forth plums called apple-plums; also others called almond-plums." Peach trees have been known on occasion to bear apricots, and apricot trees to bear peaches; and this without anybody's suggestion. In fact, whence come all our cultivated grains and fruits? Do these not represent the wise selection and careful culture of scores of unknown gardeners all down along our ancestral way? Mr. Burbank's methods are not new, and to all the gardeners of the past is he indebted for the materials on which he has wrought his shining work. The difference lies chiefly in the fact that our latest artist has carried his work so much further, and into unexpected fields; that he experiments so much more widely, and on such a tremendous scale. Darwin called all this sort of work artificial, as opposed to natural, selection; Mr. Burbank simply applies artificial selection to hundreds of thousands of plants at one time, and then, by grafting, goes on to attain results much more speedily than has hitherto been done.

Mr. Burbank's work has been of the highest economic importance; he has contributed largely to the wealth of his adopted State. But a great deal of his experimentation has had no commercial end in view; he has been, in so far, a true investigator, seeking a better knowledge of the wondrous processes of the natural world. Much of his work, accordingly, has scientific value. His successes and failures alike confirm or confute our accepted biologic theories. Does DeVries argue that species take origin in mutations, sudden departures from some supposed established type?—Mr. Burbank will show him a thousand strange variations, mutations, effected

by cross-breeding; do the supporters of Mendel affirm the law of probabilities in the outcome of a cross?—the Santa Rosa gardens seem to show an indiscriminate breaking up of all established characteristics of either species, as if in reversion to all the indefinite variations of the long history of the past.

In the conduct of his experiments during these later years, Mr. Burbank has largely consumed his own resources accumulated during long service as a professional nurseryman. Fortunately, however, for both science and horticulture, the Carnegie Foundation for the promotion of research has lately come to his assistance, and experimentation may now go forward unhindered by embarrassment of any financial sort.

Mr. Harwood is evidently not a man of science, but his book, filled with apt and beautiful illustrations, will present to the general reader a reasonably clear conception of Mr. Burbank's title to fame. Here one may read of spineless cacti and pitless prunes, of never-fading flowers, and trees that rise in stature like those that grow in dreams. The volume is handsomely printed, and typographical and other *errata* are unusually few.

THOMAS H. MACBRIDE.

BRIEFS ON NEW BOOKS.

Readers of Philippine literature have doubtless anticipated a piece of authoritative work in Professor F. W. Atkinson's book "The Philippine Islands" (Ginn & Co.). Mr. Atkinson has had the best of opportunities for observation. He was the first General Superintendent of Education in the Philippines; and in the performance of his duties he was called upon to travel in almost every part of the Archipelago. In this way he was enabled to observe actual conditions at first-hand, while through his official position he was brought into direct contact with many American officers and native leaders who knew of what they spoke. Mr. Atkinson's book, however, covers ground already made familiar by the reports of the Philippine Commission, while it fails to touch upon those problems which are to-day central in the islands. Of a total of 412 pages, the author devotes about 100 to ancient Philippine history and geography. Some 22 pages are then given to the history of the period 1896-1905, but of these only about four pages (eliminating illustrations, and counting only actual type) describe matters relating to the American occupation. About 200 pages are occupied with climate, questions of public health, racial peculiarities, religion, etc., after which there are 35 pages of routine description of our govern-

ment. The remainder of the book — about 40 pages — deals with Education. This latter section is by far the most valuable portion of the work, for here the writer has apparently felt at liberty to speak with somewhat less restraint than elsewhere, and to give expression to his own views. It is not an entirely hopeful outlook that he presents. He admits the lack of efficient native teachers, practically concedes that the American teachers who were first engaged were selected under conditions which made it hard to get the best results, and grants that industrial education has not been advanced to the point that insular interests require. However, he defends the policy of introducing English as a language of instruction, and maintains that the natives are anxious to learn it, although the reasons assigned are chiefly the desire to hold office and to acquire the social position resulting from its use. In addition, he favors the introduction of the language as a means of terminating the intellectual isolation of the Philippines. The book as a whole, especially in its earlier portions, gives the impression of having often been read before, and follows with minute care the official view at almost every point. Even the illustrations are the stock photographs which appear in all Philippine reports. Mr. Atkinson, however, is not wholly able to maintain the optimistic attitude. In his conclusion, he points out that the civil government is still retarded by ladronism, while economic conditions have been greatly impaired and "unexpected weakness of character" among some of the administrative officers has been a drawback to political confidence and advancement. In spite of all this, Mr. Atkinson maintains in his closing paragraph that "the outlook is bright for the Filipinos," though on what the observation is based does not fully appear from the book itself.

*A famous
Republican
statesman.*

There are few men whose life-story presents more of striking contrasts and of the elements that lend interest to the telling than does that of James G. Blaine; and it very appropriately opens the new series of "American Statesmen" (Houghton, Mifflin & Co.). The author, Mr. Edward Stanwood, who had already won recognition for his editorial and historical work, does not approach his work as an academic task; he frankly states that he was an intimate personal friend of Mr. Blaine, and that he writes as one who believed in him and followed him. But he has shown so evident a desire to be fair in his discussion of the various bitter controversies that were waged around his chief, that we follow him with interest and in the main with acceptance of his positions. It may not be out of place to say that the writer of this notice was one of those who left his party rather than vote for Mr. Blaine, believing him to be an unfit man for the presidency; but that he is now convinced that Mr. Blaine was charged with far more than he should have been charged with, and that the worst that can fairly be said of him is that his conduct in the financial transactions laid to him was

indelicate rather than dishonorable, while his life as a whole was actuated by real public spirit. The author takes up Mr. Blaine's public life from his assumption of the editorship of the "Kennebec Journal" in 1854, at the age of twenty-four, and follows it through its various phases, local and national. But two other Americans have won such hearty personal allegiance to themselves and their fortunes as did Mr. Blaine, and been the objects of such personal devotion. The "Plumed Knight," as he was called by his enthusiastic followers, was for some fifteen years perhaps the foremost leader of the Republican party. He was a political leader of unrivalled skill in attack and defense, a real statesman in some of his conceptions, a forcible speaker and a remarkable debater. He has in addition left behind him one historical work of great value. With all his successes, there were failures as great; with his remarkable popularity, he encountered opposition such as almost no other public man has met. His career is well termed dramatic in its nature and development, and the present biographer has brought out skilfully its dramatic elements. Perhaps Mr. Blaine's largest title to lasting fame lies in his work as Secretary of State. He led the way from the traditional policy of isolation toward a new position of the United States in the affairs of the world, — an imperialist before the imperialism of these later days was even thought of. At that time his policy was criticised by the average conservative citizen as dangerous, though we have now actually gone much further in the direction that Mr. Blaine merely dreamed of; but he was the pioneer in the change, and in this and other ways he influenced the general tendency of the political thought of his countrymen.

*President
Roosevelt
as a hunter.*

When a President of the United States presents for public inspection a book written by himself, the reading world may be expected to open it with keen curiosity, whatever the subject which it treats. President Roosevelt's latest work, "Outdoor Pastimes of an American Hunter" (Scribner) is mainly a compilation of magazine articles and monographs which have appeared from time to time upon one of his favorite topics, American wild game and the pursuit and study thereof. Of the eleven chapters that make up the book, two — "A Colorado Bear-Hunt" and "Wolf-Coursing" — relate his experiences upon his outing last Spring; the one entitled "With the Cougar Hounds" details his adventures during his previous Colorado hunting-trip, in 1901; "Wilderness Reserves" is devoted largely to the Yellowstone outing. These four chapters are comparatively new; the concluding chapter, "At Home," is quite so. The other chapters, aside from the one entitled "Books on Big Game," have been in circulation some time as monographs upon the deer family, but have been considerably revised for the purposes of the present volume. Mr. Roosevelt's style is, as usual, practical and prosaic, almost unimaginative. But the volume is well-nigh cyclo-

pædic upon the ground it covers. The author gathers large stores of information, and does not jump at conclusions. He is scrupulous as to the accuracy of the smallest details, paying as much attention to ascertaining the correct name of the tiniest bird that flits before him as to following the trail of the bear or cougar. In giving details of the actual chase and killing of the mountain lion, he includes much interesting matter regarding the habits of this animal and of the bob-cat, the character of the country hunted over, and the animal and plant life found there. Frequently throughout the book, and especially in his chapter upon the Yellowstone Park, Mr. Roosevelt emphasizes the need for more national reserves, wherein nature shall be protected and the extermination of animal life prevented; he urges forcefully that the Grand Canyon of the Colorado be made a national park. The chapter upon "Books on Big Game" will be found valuable to both the sportsman and the bibliophile. In the final chapter, "At Home," the President gives a genial account of the out-door life of himself and family at Sagamore Hill, their excursions and their pets, and the wild creatures of Long Island. The volume is profusely illustrated from photographs, and is dedicated to the veteran naturalist, John Burroughs.

*Pictures of
court life under
Louis XIV.*

There are few places of historic interest which demand so much of the visitor as Versailles. Many travelers are disappointed at seeing there nothing but an endless succession of rooms and miles of historical paintings. They are unable to look at the château and the park as the magnificent if somewhat tarnished frame of a vanished picture, the court and government of the old Bourbon monarchy. Baedeker, in a few paragraphs, cannot set them right. To such persons, Mr. James Eugene Farmer's "Versailles and the Court under Louis XIV." (The Century Co.) offers an opportunity of really understanding the place. The book will be of even greater interest to many who already know Versailles, but wish to recall in detail the figures that once peopled these empty rooms and corridors. The book is arranged conveniently. The first two parts describe the château and the park, giving the history and the use of the principal apartments and promenades. The description is enlivened by anecdotes of the incidents which rendered each spot famous. The mixture of information and of entertaining gossip is uniformly judicious, and as one passes from room to room, instead of feeling an increasing sense of weariness, one's curiosity is piqued, and one wanders on further and further. In the third and fourth parts are described the king and the principal personages of his court. Here, as in the earlier portions of the volume, Mr. Farmer has enriched his descriptions with long passages from Saint Simon or from other writers of memoirs. The translations of Saint Simon are so well chosen that for the ordinary reader they will serve the double purpose of informing him about Louis XIV.

and of showing this incomparable writer to the best advantage,—that is to say, at Versailles, among the persons he commented upon with such delightful though occasionally damaging frankness. Probably the most striking part of the whole picture is the mechanism of court life and the wonderful etiquette which made it run smoothly. Altogether, this is an entertaining and instructive book, although devoid of pretension to profound interpretations of the Age of Louis XIV.

*Memories of our
Augustan age.* Ripe and mellow are the chapters of Mr. Joel Benton's "Persons and Places," issued in a small illustrated volume by the Broadway Publishing Co. His reminiscences are chiefly of the Augustan age of American literature. Concord and a few of the Concord writers receive most prominent mention, and it is plain that the hermit of Walden is a prime favorite of his. One is much surprised to learn that, with all his admiration for Emerson, whom he early met in person, and for other New England celebrities, Mr. Benton had never until two years ago set foot in eastern Massachusetts. Besides memories of a talk with Emerson, whom the author as a youth drove thirty miles to hear lecture, the book gives recollections of Horace Greeley, Matthew Arnold, C. N. Bovee, and P. T. Barnum, and also chapters on Thoreau, Bryant, and "Some American Humorists" of half a century ago. Bostonians will be pleased with the compliment paid to Boston manners, on the street and in the street cars. The critical essay on Bryant's poetry animadvert gently on the predominant "sepulchral" element therein; but in calling Bryant's style "ponderous" the author has perhaps not chosen the best word. Serious, often solemn, and even mortuary, it certainly is, but too exquisitely finished and musical to be exactly ponderous. A couplet from Tennyson's "Vision of Sin" is given as "Every minute dies a man, every minute one is born," which the essayist incidentally calls "an extreme understatement of the actual fact." The true reading, with "moment" for "minute," is not open to this criticism. Writing largely of things a part of which he was and nearly all of which he saw, Mr. Benton can by no means be accused of producing merely the echo of an echo.

*Addresses from
a lawyer's
busy life.*

Among the eminent lawyers who during the past half-century have honored the bar of New York City by their sterling character and public spirit, few have deserved greater respect than the late Frederic René Coudert, a volume of whose addresses have just been offered to the public by the Messrs. Putnam's Sons. Mr. Coudert's way was to do the duty before him, and this did not bring it in his scope to lay the foundations for a place in literature that would last after his work in the flesh was done. His addresses were only occasional incidents in a very busy and very useful life,—twenty-one in number during a period of over a quarter of a century; and five of

these were delivered in a single year, 1873, in a course before the Catholic Union. We could wish, then, that the introductory note, signed P. F. (Paul Fuller, we presume) had been expanded into something like an adequate biography. Mr. Coudert was a man of broad and deep culture, thoroughly acquainted with the literature of France, Spain, and Germany, and possessing a lucid, graceful, and effective English style. It will be remembered that he was employed as counsel for the United States in the Behring Sea Arbitration, and also in the Venezuela Boundary controversy. He was honored, too, with the offer of a position on the bench of the Supreme Court, but declined the honor. One finds in his addresses constant evidence of his charming personality, of which we are told in the introductory note, "His was indeed a blithesome spirit, ever hovering a little above the dulness of our common traffic; a kindly heart, ever a little aloof from the bitterness of daily strife, viewing the failings of his fellows through the softening haze of an enduring sympathy."

*A lyrical of
the English
Commonwealth.*

It is Marvell, the conscientious and assiduous member for Hull, rather than the poet of the Commonwealth, of whom we think after reading Mr. Birrell's life of that worthy in the "English Men of Letters" series (Macmillan). Letters are quoted at length, written by this faithful representative to his constituents, and very little is said of the poetry upon which his reputation rests. It is not as if his literary work were the direct outcome of his political, for his lyrics, his best work, were written before he entered the Commons. It is only with reference to his satires that his political work is important; but in this book Marvell's politics are treated as of greater import than his poetry. Some rather general criticism is given in the opening and closing chapters, and the reader is then referred to the excellent and cheap edition in "The Muses' Library" for the poems themselves; but no serious appreciation is attempted, either in relation to Marvell's work considered absolutely or with reference to his contemporaries. It would have been worth while to treat Marvell with one eye upon the fantastic followers of Donne and the other upon the pure lyricists of the period. In other words, we should have been very glad to have Mr. Birrell's views on the poetry of Marvell, even if they were merely personal. The series to which the volume belongs is as much critical as biographical, and Marvell is known to us to-day more as a lyrical than as the Member for Hull.

*Two girls
in a convent.*

Miss Agnes Repplier has departed from her accustomed field of essay-writing long enough to produce a book of charming autobiographical tales, called "In our Convent Days" (Houghton, Mifflin & Co.). It is needless to say that these tales, slight as they are in form and matter, would hardly have succeeded in making Miss Repplier's name mean what it does

in American literature if they had come earlier in her career. But, Miss Repplier being known as she is, and for what she is, the stories of "Marriage Vows," "The Game of Love," "In Retreat," and "Reverend Mother's Feast," suggesting some of the early influences which have led to the creation of some of our best essays, are of a peculiar and personal interest. From their subject, they invite comparison with Miss Elizabeth Jordan's "Tales of a Convent"; but Miss Jordan's stories are more generally human, and better stories, *per se*,—although there is no one of them superior in poetic charm to the account of the Archbishop's visit as described in "Un Congé sans Cloche." "In Our Convent Days" gains in interest from the fact that besides the real Agnes the book contains the experiences of a real Elizabeth, now well known as Mrs. Elizabeth Robins Pennell.

*An American
admiral of
the Civil War.*

Among the early volumes of a new series entitled the "American Crisis Biographies" (Philadelphia: Jacobs & Co.), we find a life of Admiral Farragut, written by Mr. John R. Spears. This series of war-hero biographies is announced as impartial because Southern subjects have been assigned to Southern writers and Northern subjects to Northern writers. A life of Farragut is scarcely a fair test of this supposed preventive against sectional bias; but it gives the author opportunity to describe the services of the distinguished American admiral in a fair and rational manner. Facts, well authenticated, occupy the space that is usually given to mere eulogy in small biographies. Equally praiseworthy is the avoidance of discussion of naval controversies. Farragut's action in taking possession of New Orleans by force, his futile expedition up the Mississippi, and the dramatic passing of the forts on Mobile Bay, are described without attempts at criticism or justification. Numerous maps and plans of battles illustrate the text. The author contributes, as he says, one unknown chapter to history, in that upon the war upon the West India pirates between 1819 and 1823. He finds that these pirate ships, which have been supposed to be French, were in reality predatory vessels fitted out in the United States and England to prey upon Spanish commerce under the flags of Spanish-American insurgents. In its entirety, this biography of four hundred pages may be classed among the best books of its kind.

*Entertaining
chapters on
great novelists.*

The Rev. W. J. Dawson is the author of a remarkably readable and intelligent account of "The Makers of English Fiction," published by the Fleming H. Revell Co. In a series of twenty chapters he discusses the chief English novelists, from Defoe to Stevenson, adding a few remarks upon American novelists, a brief essay on "Religion in Fiction," and a concluding survey of the whole subject. The discussion is trenchant, the style pithy, and the judgment pronounced is usually temperate and sound. An occasional statement may strike us as

a rhetorical exaggeration, but in the main the criticism is intelligent and compact. The book is quite as much a history of English fiction (with certain lacunæ) as it is a series of studies of individual writers, for the author is careful to indicate connecting links, and to follow the development of tendencies. The discussion does substantial justice to such authors as George Eliot and Mr. Thomas Hardy, which is a pretty fair test of the balance of a critic of Mr. Dawson's profession. We like particularly well the chapters on Kingsley, Reade, and Mr. Meredith, and wish that we might also have had a chapter on Bulwer, who is certainly deserving of one.

*Illustrations
of the methods
of Balzac.*

Lovers of the *Comédie humaine* will find in Mr. Helm's "Aspects of Balzac" (James Pott & Co.) the occasion for recalling pleasantly many of the figures that animate its pages. The grouping of the familiar persons and events in new combinations cannot fail to suggest some interesting reflections. Mr. Helm has evidently had long and intimate acquaintance with Balzac's people, and when general questions touching the great novelist's work and art present themselves to him, his memory provides him at once with a series of pertinent illustrations. Mr. Helm's method furnishes us with a number of unpretentious chats, that commend themselves by intelligence and discrimination, and move in the middle region of appreciation between fanatical zeal and grudging recognition.

BRIEFER MENTION.

Wonderful doings with soap-bubbles, tops, and kites are described by Mr. Meredith Nugent in his "New Games and Amusements," published by Messrs. Doubleday, Page & Co. If a boy could really do all these things by following the directions given, he might pose as a veritable wizard among his fellows. But our own boyish recollections prompt us to anticipate for him a fair proportion of failures. However, the book is distinctly novel in the suggestions offered, and is thus a pleasing departure from its type, for most books of this sort are a rehash of their predecessors, and are filled with the time-worn tricks that a modern boy would scorn to occupy his time with.

Mr. Francis W. Halsey has done a real service to literature in reprinting the first American edition (1794) of "Charlotte Temple: A Tale of Truth," by Mrs. Susanna Haswell Rowson. This moving tale of sentiment has probably had more readers than any other work of fiction ever printed in this country; it is still reprinted in cheap form, and the editor has collected over a hundred editions. This constant reprinting has resulted in a corruption of the text so great that Mr. Halsey has found, by actual count, 1265 errors in the best current edition. The work belongs to American literature, both because its scene is laid in this country, and because the author lived in Massachusetts for eight years of her early life, and then, returning later, was an actress and a teacher for her last thirty years or more. Mr. Halsey has given his edition a very thorough equipment of historical and bibliographical matter.

NOTES.

A new biography of Walt Whitman, written by an Englishman, Mr. Henry Bryan Biens, will be published shortly by Messrs. E. P. Dutton & Co.

Mr. J. Churton Collins's "Studies in Poetry and Criticism," one of the most important critical works of the season, will be published at an early date by the Macmillan Co.

In a recent number of "The Sphere," Mr. Richard Whiteing has an interesting personal account of the late William Sharp, in which he sets at rest all doubts concerning Sharp's identity with the much-discussed "Fiona Macleod."

Three notable books of biography to be published by Messrs. Harper & Brothers during the present year are the Memoirs of Sir Henry Irving, the Autobiography of General Lew Wallace, and a volume of Recollections of George du Maurier.

Henry Harland, the author of a number of popular novels, died last month in Italy, at the age of forty-four. He was born in St. Petersburg, educated in America and Italy, and domiciled for the most part in England. Several of his earlier stories appeared under the pseudonym of "Sidney Lusk."

It is proposed to publish a volume containing a selection from the letters of John Brown, author of "Rab and his Friends." The editor will be obliged if friends who have letters from Dr. Brown will give him an opportunity of reading them in order to judge of their suitability for inclusion in the proposed volume. All communications should be addressed to the writer's son, Mr. John Brown, 7 Greenhill Place, Edinburgh.

A new novel by Henryk Sienkiewicz, his first book of consequence since the year 1900, will be published this month by Messrs. Little, Brown, & Co. "On the Field of Glory" is its title, and the scenes are laid in Poland just before the Turkish invasion of 1682-3. As usual, Mr. Jeremiah Curtin is the translator. Two other novels to be issued during the month by the same firm are Mr. E. Phillips Oppenheim's "A Maker of History" and A. B. Ward's "The Sage Brush Parson."

"Hawaiian Yesterdays" is the title of an illustrated volume announced for Spring publication by Messrs. A. C. McClurg & Co. The author is Dr. Henry M. Lyman, a distinguished surgeon of Chicago, whose father, David B. Lyman, was a well-known missionary in the Hawaiian Islands in the early half of the past century. The book is a straightforward account of what a boy saw of life there in those early days, and prominent personages he came in contact with.

The following are the latest French and German texts for school use: Messrs. Henry Holt & Co. publish Goethe's "Iphigenie auf Tauris," edited by Dr. Max Winkler; Hebbel's "Herodes und Mariamne," edited by Dr. Edward Stockton Meyer; Herr Sudermann's "Teja," edited by Mr. Herbert C. Sanborn; and Herr Heyse's "Die Blinden," edited by Professors W. H. Carruth and E. F. Engel. Messrs. D. C. Heath & Co. publish a volume of "Deutsche Reden," mostly political in theme, edited by Dr. Rudolf Tombo and his son. From the Messrs. Holt we have also "A French Reader," edited by Dr. A. Rambeau; and "Les Oberle," by M. René Bazin, edited by Mr. Charles W. Cabcen. Mr. William R. Jenkins publishes "Choses de France," a book for reading and conversation, by M. C. Fontaine; and "Historiettes et Poesies Choisies pour les Enfants," by Mlle. Marie M. Robique.

The recent award of the Nobel prize of \$40,000 to the Baroness Bertha von Suttner for her famous peace novel, "Die Waffen Nieder," has so renewed popular interest in the book that Messrs. McClurg & Co. will publish at once a new edition of their English translation, bearing the title "Ground Arms!" The great lesson taught by this impressive argument against war was never more pertinent than now, and it is to be hoped that in its new form the book will find the widest American audience.

Messrs. Morang & Co., of Toronto, send us the "Speeches and Addresses, Political, Literary, and Religious," of the Hon. John Charlton, for thirty-two years a member of the Canadian Parliament. They represent the public utterances of a man whose life has been a part of the history of Canada, and, in a lesser degree, of the history of the United States. Born an American, Mr. Charlton crossed the boundary many years ago, and has ever since been an element for good in the political life of his adopted country. In Parliament, his influence has been chiefly felt in two directions,—the promotion of better trade relations with the United States, and the preservation of the sanctity of the Sabbath. The speeches he has preserved here sufficiently show the breadth of his interests, as well as of his point of view. His literary addresses are mainly American in theme: Abraham Lincoln, George Washington, David Livingstone, American Humor, and Conditions of Success in Life.

WILLIAM RAINEY HARPER.

The death of President Harper, of the University of Chicago, on the tenth of this month, came too late to permit of our giving it the attention which would naturally be called for by the scholarly accomplishments and the public services of the great educator. Under the circumstances, a few brief remarks must take the place of the more extensive treatment that we would gladly have accorded to his distinguished career.

The work of organization done by President Harper during the comparatively brief period of his official life is too patent to need any comment. He created a great university system, in some respects the most comprehensive in the entire country, kept it in working order, provided for its progressive development as the means became available, and left it as the lasting monument of his tireless energy and his arduous devotion to its cause. His personality inspired the confidence which placed large sums of money at his command, sums which were not solicited by him, as he frequently took pains to declare, but which were offered freely by friends of the institution. The principal, although by no means the only, source of this support was of such a nature as to expose both the institution and its executive head to a great deal of ill-mannered criticism from the public press, and the burden thus unjustly laid upon President Harper's shoulders was heavier than most people realized. That he bore it patiently and uncomplainingly, even when it far exceeded the bounds permissible in legitimate discussion, offers one of the finest illustrations of his character.

Another illustration is offered by the cordial relations which he maintained with his colleagues. Given a giant's power by the confidence of his board of trustees, he knew how tyrannous it would be to use that power like a giant, and thus saved a situation which, as may be seen in the example of certain other institutions and executives, might easily have become critical. The

conditions of his office made him the embodiment of that one-man power which is to-day the chief menace of our university life, but pride and arrogant self-seeking were so alien to his nature that he did not exercise the power in an offensive way. He never took the attitude of a superior being, but deferred readily to the opinions of his colleagues, and did not think of embarking upon any important new policy without first gaining the support of the faculty. His example in this respect might profitably be imitated in other quarters.

Besides the adverse criticisms already alluded to, attacks of another kind were constantly made upon him, and were met with the same admirable equanimity. The dreadful mistake of giving to the University, by means of its charter, a sectarian label, was so minimized in its consequences by the President's broadness of view as to bring no practical impairment to the efficiency of the institution. Yet for this he suffered a persistent onslaught from the sectarian bigotry which thought it intolerable that freedom of opinion should characterize the life of a school thus designated by a theological trade-mark. But no fact is more evident to those who have known the University intimately than that it has always stood unswervingly in letter and in spirit for the highest ideal of academic freedom. No theological test was ever applied to teacher or student; no disability was ever laid upon either by reason of private opinion or public utterance.

It would not be proper to close even so brief a characterization as the present without saying a word about President Harper's last year. During that year he was under sentence of death, and almost constantly the victim of severe physical suffering. Yet this condition, which would have disheartened most men, and weakened the spirit of their labors, served only to arouse him to a renewed determination to accomplish all that might humanly be accomplished before the light failed. He continued tranquilly at his appointed tasks, and illustrated throughout his remaining days the truth of Spinoza's noble saying: "Homo liber de nulla re minus quam de morte cogitat." He thus vindicated the freedom of his own spirit as he had before championed the spirit of academic freedom. Few men have been so tried, and far fewer have so well borne the test. It is safe to say that whoever watched his brave struggle with the ancient enemy of mankind came to feel, whatever had been felt before, a redoubled admiration for the qualities of essential manhood that were then for the first time fully revealed.

LIST OF NEW BOOKS.

[The following list, containing 50 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

The Life of Froude. By Herbert Paul. With photographic portrait, 8vo, gilt top, pp. 454. Charles Scribner's Sons. \$4. net.

Louis XIV. and La Grande Mademoiselle, 1652-1693. By Arède Barine. Authorized English version. Illus., 8vo, gilt top, pp. 394. G. P. Putnam's Sons. \$3. net.

William T. Sherman. By Edward Robins. With portrait, 12mo, gilt top, pp. 352. "American Crisis Biographies." George W. Jacobs & Co. \$1.25 net.

HISTORY.

The Journeys of LaSalle and his Companions, 1682-1687. As related by himself and his followers. Edited by Isaac Joslin Cox, Ph.D. In 2 vols., illus., 16mo. "The Trail-Makers." A. S. Barnes & Co. \$2. net.

Nation Builders. By Edgar Mayhew Bacon and Andrew Carpenter Wheeler. 12mo, pp. 190. Eaton & Mains. \$1.

GENERAL LITERATURE.

Young Germany. By George Brandes. Large 8vo, gilt top, uncut, pp. 411. "Main Currents in Nineteenth Century Literature." Macmillan Co.

Wordsworth's Literary Criticism. Edited by Nowell C. Smith. 16mo, gilt top, pp. 260. Oxford University Press. 90 cts. net.

Poems and Extracts chosen by William Wordsworth for an Album Presented to Lady Mary Lowther, Christmas, 1819. With portrait, 16mo, gilt top, pp. 108. Oxford University Press. 90 cts. net.

The Place of Magic in the Intellectual History of Europe. By Lynn Thorndike, Ph.D. Large 8vo, uncut, pp. 110. Columbia University Press. Paper.

Children's Letters. Collected by Elizabeth Colson and Anna Gansevoort Chittenden. 12mo, gilt top, uncut, pp. 151. Hinds, Noble & Eldredge. \$1.

NEW EDITIONS OF STANDARD LITERATURE.

Lives of the English Poets. By Samuel Johnson, LL.D.; edited by George Birkbeck Hill, D.C.L.; with brief memoir of Dr. Birkbeck Hill by his nephew, Harold Spencer Scott, M.A. In 3 vols., large 8vo, gilt top, uncut. Oxford University Press. \$10.50 net.

The Poetical Works of William Blake. Edited by John Sampson. With facsimiles, 8vo, uncut, pp. 384. Oxford University Press. \$2.50 net.

Letters of Horace Walpole. Fourth Earl of Orford. Edited by Mrs. Paget Toynbee. Vol. XVI. Tables and Indices. 12mo, gilt top, uncut, pp. 374. Oxford University Press.

Letters and Addresses of Thomas Jefferson. Edited by William B. Parker and Jonas Viles. 12mo, pp. 323. New York: Unit Book Publishing Co. 56 cts. net.

The Lyrical Poems of William Blake. Text by John Sampson; introduction by Walter Raleigh. With frontispiece, 16mo, gilt top, pp. 169. Oxford University Press. 90 cts. net.

Milton's Ode on the Morning of Christ's Nativity. With introduction by Glen Levin Swiggett. 16mo, uncut, pp. 32. The University Press of Sewanee, Tenn. \$2.

Longfellow's Evangelina. Edited by Ernst Sieper. 8vo, uncut, pp. 177. "Englische Textbibliothek." Heidelberg: Carl Winter's Universitätsbuchhandlung. Paper.

BOOKS OF VERSE.

Songs in a Sun-Garden. By Coletta Ryan. 12mo, gilt top, uncut, pp. 101. Herbert B. Turner & Co. \$1.

The Book of the Singing Winds. By Sara Hamilton Birchall. 24mo, uncut, pp. 46. Boston: Alfred Bartlett. Paper.

Smile and Sing, and Other Verses. By Annie Marie Bliss. 12mo, pp. 27. A. M. Bliss Publishing Co. 50 cts.

FICTION.

The Storm Signal. By Gustave Frederick Mertins. Illus., 12mo, pp. 426. Bobbs-Merrill Co. \$1.50.

Mr. Scraggs. By Henry Wallace Phillips. Illus., 12mo, uncut, pp. 198. Grafton Press. \$1.25.

RELIGION AND THEOLOGY.

The Relations of Faith and Life. By Rt. Rev. A. C. A. Hall, D.D. 12mo, pp. 89. Longmans, Green & Co. \$1. net.

The Failure of the "Higher Criticism" of the Bible. By Emil Reich. 8vo, gilt top, uncut, pp. 208. Jennings & Graham. \$1. net.

Half Century Messages to Pastors and People. By D. W. C. Huntington, D.D. 16mo, pp. 213. Jennings & Graham. \$1.

Christianity in Modern Japan. By Ernest W. Clement. Illus., 12mo, pp. 208. American Baptist Publication Society.

Teachers' Guide to the International Sunday School Lessons for 1906. By Martha Tarbell, Ph.D. Illus., large 8vo, pp. 637. Bobbs-Merrill Co.

Studies in the Old Testament. By Charles Herbert Morgan and Thomas Eddy Taylor. 8vo, pp. 217. Jennings & Graham. 75 cts.

The Life of Christ. By the Very Rev. Alexander Stewart, D.D. With frontispiece, 24mo, pp. 124. J. B. Lippincott Co. 35 cts. net.

The Missionary Interpretation of History. By Richard T. Stevenson, Ph.D. 16mo, pp. 103. Jennings & Graham. 35 cts. net.

The Methodist Year Book, 1906. Edited by Stephen V. R. Ford. Illus., 12mo, pp. 216. Eaton & Mains. Paper, 25 cts. net.

NATURE.

Animal Snapshots, and How Made. By Silas A. Lottridge. 12mo, pp. 338. Henry Holt & Co. \$1.75 net.

The Prairie and the Sea. By William A. Quayle. Illus., large 8vo, gilt top, pp. 343. Jennings & Graham. \$2. net.

Ferns, and How to Grow Them. By G. A. Woolson. Illus., 12mo, pp. 156. "The Garden Library." Doubleday, Page & Co. \$1. net.

EDUCATION.

National Educational Association: Journal of Proceedings and Addresses of the Forty-Fourth Annual Meeting, 1906. 8vo, pp. 968. Published by the Association.

National Educational Association. Reports of the Committees on Salaries, Tenure, and Pensions, on Industrial Education in Schools for Rural Communities, and on Taxation as Related to Public Education. Each 8vo. Published by the Association. Paper.

Great Pedagogical Essays: Plato to Spencer. Edited by F. V. N. Painter, A.M. 12mo, pp. 426. American Book Co. \$1.25.

Caesar's Gallic and Civil Wars. Edited by Maurice W. Mather, Ph.D. 12mo, pp. 549. American Book Co. \$1.25.

Thackeray's Henry Esmond. Edited by Hamilton Byron Moore. With portrait, 16mo, pp. 566. Ginn & Co. 60 cts.

First Year in Algebra. By Frederick H. Somerville. 12mo, pp. 206. American Book Co. 60 cts.

Elementary Physical Science, for Grammar Schools. By John F. Woodhull, Ph.D. Illus., 12mo, pp. 109. American Book Co. 40 cts.

MISCELLANEOUS.

The Constitutional Decisions of John Marshall. Edited by Joseph P. Cotton, Jr. In 2 vols., with photogravure portraits, large 8vo, gilt top, uncut. G. P. Putnam's Sons. \$10. net.

The Dissociation of a Personality: A Biographical Study in Abnormal Psychology. By Morton Prince, M.D. 8vo, pp. 569. Longmans, Green & Co. \$2.50 net.

King Leopold II.: His Rule in Belgium and the Congo. By John de Courcy MacDonnell. Illus., large 8vo, gilt top, pp. 391. Cassell & Co. \$6.25 net.

A Decade of Civic Development. By Charles Zueblin. Illus., 12mo, pp. 188. University of Chicago Press. \$1.25 net.

Centralization and the Law: Scientific Legal Education, an Illustration. With introduction by Melville M. Bigelow. 12mo, pp. 296. Little, Brown & Co. \$1.50 net.

Inaugural Addresses of the Presidents of the United States, from Johnson to Roosevelt. Edited by John Vance Cheney. With photogravure portrait, 16mo, gilt top, uncut, pp. 125. Chicago: The Lakeside Press.

Studies in Moro History, Law, and Religion. By Najeeb M. Saleeby. Illus., large 8vo, pp. 107. Manila: Bureau of Public Printing. Paper.

War Inconsistent with the Religion of Jesus Christ. By David Low Dodge; introduction by Edwin D. Mead. With portrait, 12mo, pp. 168. Ginn & Co. 50 cts. net.

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